NAIṢADHACARITA OF ŚRĪHARṢA

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14

NAISADHACARITA OF ŚRĪHARṢA

Translated into English

BY

K. K. HANDIQUI

NAIṢADHACARITA

OF

ŚRĪHARṢA

For the first time translated into English with critical Notes and Extracts from unpublished Commentaries, Appendices and a Vocabulary

BY

KRISHNA KANTA HANDIQUI, M A (Cal et Oxon)
Vice-Chancellor, Gauhati University
Formerly Principal and Senior Professor of Sanskrit and History, Jorhat College

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To

The Memory of

ANANDARĀMA BOROOAH, I C S,

Author of *A Higher Sanskrit Grammar, Prosody, English-Sanskrit Dictionary, etc*,

One of the pioneers of Sanskrit Research in India

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PREFACE TO THE SECOND EDITION

The Translation has been revised and additions made to the Notes, Appendices and the Vocabulary

Soon after the publication of the first edition Dr A. K. Coomaraswamy informed me that the Nala-Damayantī series of drawings of the Kangra School closely followed the text of Śrīharsa's Naisadhacarita A copy of his magnificent Catalogue of Rajput paintings in the Museum of Fine Arts, Boston, was sent to me for examination, and in a note published in The Indian Historical Quarterly, Vol. XII, 1936, I pointed out some of the episodes in the Naisadhacarita on which the paintings were based Dr Coomaraswamy seems to have read the Translation with care and made some suggestions which I have adopted in the present revision.

I owe an apology to the learned public for the unusual delay in publication of the work mentioned in the Introduction. Other studies and responsibilities have been the main factors in retarding the progress of this undertaking of my younger days But I hope that the work will be completed nd published before long at least in a modified form

The ungrudging help of my friend Dr P K Gode of the Bhandarkar Orient l Research Institute, which I gratefully acknowledged in the Preface to th first dition, has been g nerously repeated after the lapse of so many years; nd he h s t ken the trouble of prep ring

for me summaries of certain Marathi materials in connection with the detailed Footnote on the Dattātreya sect in Appendix II.

. It is a happy augury that the compilation of a comprehensive Dictionary of the Sanskrit language on critical and historical principles about which I expressed a vague hope in the Preface to the first edition has been undertaken by the Deccan College Postgraduate and Research Institute. I thank the authorities of the Institute for including the Translation in their Monograph Series and specially for their kind acceptance of the present edition as a gift to be utilized in furtherance of the work on the Dictionary project.

Gauhati
1956

K K Handiqui

PREFACE TO THE FIRST EDITION

Śrīharsa's Naisadhīyacarita, or Naisadhacarita, is one of the five traditional Mahākāvyas or later Sanskrit epics, the others being Kālidāsa's Raghuvamśa and Kumārasambhava, and the two poems of Bhāravi and Māgha The Naisadhacarita deals with a part of the well-known story of Nala and Damayantī, and it is principally remarkable for its treatment of the character of Nala in Canto IX, which I have also considered in the preliminary Note to the Synopsis (p xxvi) There is here a conflict of emotions, a clash of love and duty, rare in Sanskrit poetry, but which is not without its appeal to the imagination of the modern reader This is perhaps the most universal element in Śrīharsa's treatment of the Nala story, and furnishes evidence of the poet's power to handle tense moments of emotion and pathos The Naisadhacarita, like other Kāvyas, has its full share of epigrams and ethical reflections, the most remarkable of which are perhaps those glorifying the individual conscience as the criterion of right and wrong, *e.g*, 'With the good, the purity of their motives has their own conscience for witness' (9 129), "The good are far more ashamed of themselves than of others" (6 22). There are, likewise, quite notable observations on benevolence, charity, manly virtue, jealousy and similar topics, which show the poet to have been alive to the problems of life and conduct Description of Nature, the *forte* of Sanskrit poets, is not prominent in our poem, but there are

elaborate pictures of sunrise and the rising moon in Cantos XIX and XXII The poem abounds in animated dialogues, enlivened by wit and repartee, while the description of Damayantī's Svayamvara with its splendour and gaiety, occupying no less than five Cantos (X-XIV), is the most comprehensive narrative of its kind in Sanskrit literature The merits of the poem need not blind us to its defects and shortcomings, many of which are peculiar to the age of decline in which it was written But in spite of the abundance of artificial fancies and conceits, and the fondness for word-play and obscure learning, the poem maintains a high level of style, and the ornate verse of the Naisadha has been for ages a rare intellectual treat to students in India

Poetic merits apart, the chief interest of the Naisadha lies in the fact that it is in many ways a repository of traditional learning, and contains literary, lexicographical and socio-religious data, important for the study of the cultural history of medieval India No apology is needed for translating a lengthy Mahākāvya, which is in some respects the most difficult of the later Sanskrit epics

The present Translation is based on the fourth Nirnayasagar edition of the Naisadhacarita published in 1912, and generally follows the commentary of Nārāyana The Translation, however inadequate, will, I hope, facilitate the study of the poem and make its contents more widely known; I have spared no pains to make my version faithful if not elegant No translation of the Naisadha can, however, serve any scholarly purpose unless it is accompanied

words which occur in the poem An attempt has been made to deal with these in the Appendices and the Vocabulary. Philosophical doctrines like the Vaiśesika theory of darkness and the Nyāya conception of salvation, and allusions such as those to Rādhā and the Buddhist goddess Tārā have been discussed in the Appendices, while the Vocabulary includes all rare and difficult words which either are not found, or are inadequately dealt with in the existing lexicons Certain words have been included owing to their scarcity in Kāvya literature The Vocabulary has been prepared with some care, and I shall consider my labours amply rewarded, if it is found useful when the time comes for compiling an up-to-date lexicon of the Sanskrit language on critical and historical principles.

The inadequacy of the commentary of Nārāyana was brought home to me while translating the poem. But after the completion of the translation, I had the good fortune to obtain access to several unpublished commentaries, some of which are earlier than Mallinātha and Nārāyaṇa, and represent the earliest exegetical attempts to elucidate the Naisadha, besides providing valuable readings which often differ from those found in the current Text I have taken this opportunity to give a number of extracts from these commentaries in the Notes, and have also reproduced the material portion of the learned commentary of Cāṇḍūpaṇḍita composed in the thirteenth century Cāṇḍūpaṇḍita, it may be mentioned, was also the author of a commentary on the Ṛgveda, and an interesting specimen of this pre-Śāyana commentary will be found in the Notes Full details about the commentaries have been given in the Introduction.

It was my intention to discuss in detail the contents of the poem as a whole, its date and authorship in a separate section of the Introduction, and there are in fact a few references to it in the footnotes to the Translation. I have been compelled, however, to reserve the discussion under this head for a later publication If everything goes well, the above discussion may be expected to appear as part of a general survey of the Mahākāvya literature now in preparation.

In conclusion, I have to acknowledge the help which I have received from various quarters in the preparation of the present volume. My sincere gratitude is due to the authorities of the Bhandarkar Oriental Research Institute, Poona for lending and allowing me to retain rare and valuable manuscripts for a protracted period I am particularly indebted to Mr P K Gode, M A, Curator of the Manuscript Department of the Institute, for his unfailing courtesy and promptness in replying to my queries and providing all the help I required To my friend Rev T. Sefton, Chaplain at Clewer, Windsor, I owe a debt of gratitude for not only correcting some of the proofs, but for many valuable suggestions which, I doubt not, have improved the tone and quality of the Translation Last but not least, I must offer my thanks to my friends Prof S. K Bhuyan nd Prof B K. Kakati of Cotton College, Gauhati, and Mr Girishchandra Borooah of Golaghat for help in various matters connected with the publication of this work

With regard to the printing, the proofs were corrected

as the book was printed far away from my place of residence I should have liked also to make a few minor alterations here and there in the Translation, and I must crave the indulgence of my readers for any mistakes that may have crept in Finally, my thanks are due to the well-known firm of Moti Lal Banarasi Dass for undertaking the expense of publication at a time of widespread economic depression

Jorhat College,
Jorhat (Assam)
1934

K K HANDIQUI

INTRODUCTION

Śrīharsa's Naisadhacarita has for its subject the story of Nala and Damayantī, but carries the narrative only as far as their marriage and the advent of Kali in Nala's capital, followed by certain descriptions which do not in any way contribute to the progress of the story A brief outline of the contents of the poem will be found in the Synopsis

The Naisadha is the longest Mahākāvya of the classical period with the exception of Ratnākara's Haravijaya and Abhinanda's Rāmacarita It has been assigned to the twelfth century, and is the last great poem of Sanskrit literature Śrīharṣa's poem is famous for the lyric flow of its diction, but it is also a learned Kāvya, being the work of a poet who wrote the abstruse Vedāntic treatise Khandanakhandakhādya We shall discuss the poem, its date and place in Kāvya literature in a separate volume, and here confine ourselves to the commentaries, mostly unpublished, which have been quoted in the Notes

Cāndūpandita

The extracts from Cāndūpandita given in the Notes are taken from the following manuscripts of his commentary preserved in the Bhandarkar Institute

(1) Ms A (No 16 of 1874—75) is well-written and fairly correct, and contains the commentary on Cantos I-X, XII, XVIII-XXII, and about a dozen verses of Canto XI The manuscript was written at different times, and is obviously a composite work At the end of Canto II the date is given as Samvat 1476 (A D 1420), while Saṁvat 1473 (A D 1417) is the date given at the end of Canto XXII The portion of the Commentary on Cantos X and XVIII-XX is written on leaves of much smaller dimensions, and seems to have been incorporated from a different manuscript

(2) Ms C (No 89 of 1919-24) is beautifully written and fairly correct, the date of writing being Samvat 1679 (A D 1623), as stated at the end This manuscript contains both Text and Commentary, but gives only an abridged version of the latter The commentary of Cāndūpaṇḍita is not thus preserved in full in the manuscripts referred to here.

Cāndūpandita gives the date of his commentary as Samvat 1353 (A D 1297) at the end of Canto XXII[1] His date has already been mentioned by Pandit Śivadatta in his Introduction to the N S edition of Naisadhacarita, and by Pandit Lakshman Śāstrī in his Introduction to the Benares edition of Khandana-khanda-khādya Dr Buhler, however, in his Report of 1874-75, wrongly states that the date of the commentary is A D 1456-7, and his mistake is copied by Aufrecht in his well-known Catalogue Buhler's mistake has been corrected by Mr P K Gode of the Bhandarkar Institute in a Note published in the Journal of the Mythic Society (April, 1928)

Cāndūpandita gives a good deal of information about himself in the colophons to his commentary at the end of each Canto He was a Nāgara Brahmin and a native of Dhavalakkaka or Dholka (near Ahmedabad), which rose to prominence during the thirteenth century at the expense of Anahilapattana which had long been the capital of Guzarat[2] Cāndūpandita states that his commentary was completed when Sānga was the king and Mādhava the prime minister[3] This Sānga is obviously the same as Sārangadeva, the Vāghelā king of Guzarat, who ascended the throne in 1277 A D and reigned for twenty years,[4] that is, till 1297, the year in which Cāndūpandita's commentary was written Karnadeva, the successor of Sārangadeva, ascended the throne in the same year, but as Cāndūpandita states in his gloss on Naisadha 8 59,[5] the minister Mādhavadeva proceeded to make one Udayarāja the king, and as a result of the prevailing insecurity there was universal pillage and theft in Guzarat Karna, however, ruled for seven years,[6] and was the last king of the Vāghelā dynasty, after whose

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1 श्रीविक्रमार्कसमयाच्छरदामथ त्रिपञ्चाशता समधिकेषु शतेष्वितेषु ।
तेषु त्रयोदशसु भाद्रपदे च शुक्लपक्षे त्रयोदशतिथौ रविवासरे च ॥

2 See Kathvate's Introduction to his edition of Kīrtikaumudī

3 'श्रीमत्साङ्गनृपे श्रीमाधवसञ्ज्ञिते महामात्ये' at the end of Canto XXII

4 Collected Works of R G Bhandarkar, Vol II, p 75

5 See Notes (Extracts).

6 Not in Guzarat Vincent Smith states that in 1297 an officer of Alauddin Khilji annexed Guzarat to the Sultanate of Delhi (Oxford History of India, 1928, p 268) It is said that Karna took away Mādhava's wife from him, and the latter retaliated by inviting the Muslims to invade Guzarat Karna, after his defeat, fled to the Deccan and took refuge at the court of the Yādava king Rāmacandra of Devagiri Not long after he set him-

Most of his citations will be found in the Extracts from his work given in the Notes Among philosophical texts he quotes Praśastapādabhāsya (19 52),[12] Śrīdhara's Nyāyakandalī (22 36), Kumārila's Ślokavārtika (2 61), Bhāsarvajña's Nyāyasāra (5 18, 8 41), Ānandabodha's Nyāyamakaranda (21 108), Sāmkhyakārikā (22 76, 83), and the Mīmāmsāsūtras (17 60, 61) The elaborate exposition of the Prābhākara theory of cognition under 6 51, and the discourse on Upādhi, though somewhat irrelevant, under 19 45 testify to our author's deep knowledge of the philosophical systems

Among Vedic works, Cāndū quotes Brhaddevatā (9 75), Yāska's Nirukta (2 24, 7 39, 4 24, 20 59, etc), Kātyāyanaśrautasūtra (5 135, 19 27), Śāmkhāyanaśrautasūtra (3 62, 11 117, 19 27), Śāmkhāyanagrhyasūtra (12 37), Anukramanī (6 2), Brhadāranyaka Upanisad (1 40), and nearly the whole of the seventh Prapāthaka of Chāndogya Upanisad (11 129) He quotes Durgācārya's commentary on Nirukta under 9 20, and seems to refer to Varadattasuta Ānartīya's commentary on Śāmkhāyanaśrautasūtra under 11 117 and that of Karka on Kātyāyanaśrautasūtra under 19 27[13]

Among Smrti writers, Vijñāneśvara's commentary on Yājñāvalkya is cited under 21 85, while three Ācāryas Viśvarūpa, Govindarāja and Harasvāmin (Harisvāmin ?) are named in connection with Smrti interpretation in the gloss on 17 52 Of these Viśvarūpa is mentioned by Vijñāneśvara as his predecessor in the beginning of his Mitāksarā commentary, while Govindarāja is the well-known commentator on Manu The identity of Harasvāmin is doubtful, but if Harisvāmin is meant, the latter is known to have written a commentary on Śatapathabrāhmana, and in fact, he is known also as Hari-hara-svāmin[14] Among Purānas Cāndūpandita quotes Visnu-purāna (3 101, 11 77) and Bhāgavata (11 115) An Āgama is quoted under 12 102

Several lexicons are quoted Pratāpamārtanda is cited under 2 24, 18 62 and 21 30, and Dhanvantarīya Nighantu under 20 21 Hemacandra is quoted several times (4 63, 7 80, 10 105, 19 27) Halāyudha is quoted under 3 119, 4 76, 8 35, 19 27 and 20 12 The reference under 19 27 is important as it helps us to correct a mistake in Aufrecht's edition of Halāyudha's Abhidhānaratna-

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12 The references are to verses of Naisadha (N S ed, 1912).
13 See Notes
14 See Aufrecht-Catalogus Catalogorum, Part I

mālā[15] In the gloss on 19 27 there is also a reference to Kṣīrasvāmin

Some of the Kāvya quotations deserve mention Under 6 2 Cāndūpandita refers to Raghu 15 54 and mentions an interesting variant[16] In the gloss on 7 80 he cites Māgha 20 70 (ववृषुर्वृषनादिनो नदानामतटारापितवारि वारिवाहा) while explaining the word Atata It may be here noted that Mallinātha reads Pratata for Atata, but the latter reading is found in the commentary of Vallabha who is earlier than Mallinātha Under 12 10 Cāndū quotes a line from the little known Arjunacarita, a poem attributed to Ānandavardhana Mayūra's Sūryaśataka is referred to in the gloss on 10 41 A verse from Murāri's Anargharāghava is quoted under 5 29, and there are further quotations from Kālidāsa, Bhāravi and Māgha

Among Alamkāra works there are citations from Kāvyaprakāśa (1 142, 3 73, 3 128, 10 59), Rudrata (3 37, 4 26, 17 221, 18 54), Rucaka, i e, Ruyyaka (2 46), Bhattendurāja (1 75, 3 22), Daśarūpaka (2 44), Śrngāratilaka (1 34), and Vāmana's Kāvyālamkāra (1 66, 4 40, 5 66, 8 96). Under 5 110 (q v) the latter writer is referred to as Uttaravrttikāra Vrttaratnākara is mentioned under 10 76, and Halāyudha's commentary on the Pingalasūtras is quoted twice (8 105, 12 91) There are some minute references to Vātsyāyana's Kāmasūtras under 5 32, 6 35 and 7 97, and a lengthy quotation from the Jayamangalā commentary on the Kāmasūtras (the section dealing with the fine arts or Kalās) occurs in the gloss on 7 97 Ratirahasya is quoted under 7 36 and 97

As regards grammatical references, Cāndūpandita quotes Kāśikā several times, and refers to Padamañjarī under 11 117 and quotes a Ganakāra under 12 66 A noteworthy feature of his commentary is that he quotes both from Pāṇini and the Kātantra, and his work is in fact designed for the use of students of either system of grammar I have verified most of the quotations from the Kātantra, which occur in the printed edition of the work[17] It may also be noted that Cāndū frequently refers to Kātyāyana or Kātyāyanīya in the case of the rules dealing with Krt forms[18]

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15 See Notes.

16 See Notes (Extracts).

17 I have used the monumental Calcutta edition of Pandit Gurunātha in Bengali character with various commentaries and auxiliary matter.

18. See Notes under 10 88, 12 37, 19 12 and 17. Another example is found in the gloss on 2 74 Cāndū remarks on the form भित्त—भित्त शकलमिति

This is interesting in view of the fact that the Krt chapter of the Kātantra was composed not by Śarvavarman, but by Kātyāyana, as stated by Durgasimha in the beginning of his Vrtti on the Krt section[19] Cāndūpandita quotes also from Durgasimha's Vrtti,[20] and in this connection it may be noted that he attributes two rules of the Ākhyāta section to Durgasimha, showing that he considered them to be part of the Vrtti and not of the Sūtrapātha[21] The opinion of a Kātantravrttikāra mentioned in the gloss on 11 94[22] seems to refer to Durgasimha's Kātantraganavrtti[23]

Under 9 43 Cāndūpandita quotes Trilocana, the author of the Pañji commentary on the Vrtti of Durgasimha[24] In the gloss on 11. 127 he quotes a grammarian named Vijayānanda who belongs to the Kātantra school[25] Cāndū seems also to have been acquainted with Śrīpati's Kātantrapariśista, though he does not mention Śrīpati by name Under 19 31, while explaining the

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निपात: and says भित्तर्णवित्ता इति कात्यायन • The reference is to the Kātantra rule 'भित्तर्णवित्ता. शकलाधमर्णभोगेपु' (Krdvrtti, Pāda 6)

19 वृक्षादिवदमी रूढा कृतिना न कृता कृत• ।
कात्यायनेन ते सृष्टा विबुद्धिप्रतिबुद्धये ॥

20 See Notes under 9 140, 18 31 Under 8 101 Cāndū says स्थास्नापिबतिव्यधिहनिभ्य. क स्यात् This is a quotation from Durgasimha's Vrtti on the Kātantra rule स्तम्बेऽच (Krdvrtti, Pāda 5)

21 ममार—'आशीरद्यतन्योश्च मृङ्' इति दुर्गसिंहवचनात् . ...आशीरद्यतनी-अनविकरणव्यतिरेकेण अत्र परस्मैपदम् 4 79, दुर्गसिंहोऽप्याह 'उदोऽनूर्ध्वचेष्टायाम्' इति 8 7 The Calcutta edition of the Kātantra includes these two rules in the Sūtrapātha, but puts them in a supplementary section of the Ākhyāta chapter (76-1 to 76-66)

22 See Notes

23 The material portion of this work was first published by A Borooah as Dhātuvrttisāra with extracts from Ramānātha's commentary in 1887

24 While explaining the form विदुषिब्रवा, Cāndū says त्रिलोचनश्च 'अनन्त्यन्तविहिताया (Ms अस्यन्तन्तविहिताया) नद्या: तरतमरूपकल्पचेलब्रवगोत्रमतहतेषु वा ह्रस्व:' (इत्याह). The quotation is found in Trilocana's Pañji on Kātantravrtti on अर्वनर्वन्तिरसावनञ् (Nāmaprakarana, Pāda 3)

25. See Notes

form श्येनी, he quotes a rule which is found with an insignificant variation in Śrīpati's work [26]

The Kātantra is quoted not only by Cāndūpandita but also by Vidyādhara who, as we shall see, is earlier than Cāndū Vidyādhara's references are not as systematic as those of the latter, but he quotes a work named Kātantravistara,[27] which is obviously the same as the Kātantravistara of Vardhamāna who probably flourished in Guzarat in the latter portion of the eleventh century [28] The Kātantra is known to have been prevalent in Kashmir from the twelfth century downwards, but the numerous references to this grammar by Cāndūpandita and Vidyādhara, both natives of Guzarat, point to its popularity in the latter country as well at least in the thirteenth century [29]

The scholarly character of Cāndūpandita's commentary will be evident from the works and authors cited by him His commentary is particularly useful for understanding the more difficult verses, and throws light on many points ignored or imperfectly explained by the other commentators It is to be regretted that the complete text of his commentary is no longer available

Vidyādhara

The extracts from Vidyādhara's commentary given in the Notes are from the following manuscripts

(1) No 454 of 1895-1902 belonging to the collection in the Bhandarkar Institute written in Samvat 1732 or 1676 A D, as stated at the end of Canto XXII

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26 Cāndū says 'वर्णादनुदात्तात्-' इति पाणिनीये श्येनी श्येतेति विकल्प । कौमारेऽपि वक्तव्यमुक्तम्—'श्येतैतहरितलोहितेभ्यस्तो न' इति नदादौ। The Calcutta edition of Kātantraparisista reads लोहितानां तो नश्च.

27 See Notes on 21 40

28 Belvalkar-Systems of Sanskrit Grammar, p 88

29 Durgasimha is mentioned in the following popular verse reported about Vastupāla, the famous minister of Guzarat, who flourished in the first half of the thirteenth century—सूत्रे वृत्ति कृता पूर्वं दुर्गसिंहेन धीमता । विसूत्रे तु कृता तेषा वस्तुपालेन मन्त्रिणा ॥ See Vastupālaprabandha in Rājaśekhara's Prabandhakosa Arjunavarmadeva, who also belongs to the thirteenth century, quotes Durgasimha in his commentary on Amarusataka (verse 16). Durgasimha's commentary seems to have been a popular work in this century in Western India Kīrtikaumudī 3 43 refers to the Kātantra term सन्ध्यक्षर.

This manuscript is well-written on thick and smooth paper, and fairly complete, but contains some extraneous matter incorporated from other commentaries It often quotes Cāndūpandita's commentary, sometimes by name, for example, under 2 32 (इति चण्डव्याख्यानम्), under 2 22 (तथाच चाण्डूविरचितभाष्यम्), under 12. 110 (.. चण्डवी व्याख्या) There are also verses[30] on which the manuscript simply reproduces Cāndū's gloss and gives nothing of Vidyādhara At the end of Canto XXI, it goes as far as quoting the verses which describe Cāndūpandita's parentage and occur in the colophons of his commentary[31] The manuscript quotes even from Nārāyana's commentary, and on 18 148-53 simply reproduces the latter's gloss On 17 196, 197 it inserts the corresponding portion of Jinarāja's commentary[32] It is certain that the commentary of Vidyādhara was not available to the scribe in its complete form, and he made up for the deficiency by borrowing from other commentaries

(2) No 415 of 1887-91 belonging to the same collection as above and written in Samvat 1442 or 1386 A D[33] I have called this Ms B

Ms B contains only a fragment of Vidyādhara's commentary, namely, a portion of Canto XII and Cantos XIII, XVII (with a few pages missing), XXI and XXII The curious thing about this manuscript is that it attributes the commentary to a Cāndū Mahākavi, whose name appears at the end of Canto XXII It was, as a matter of fact, lent to me as a manuscript of the commentary of Cāndūpandita, but it has nothing to do with the latter, and agrees in contents, as far as it goes, with the commentary of Vidyādhara noticed above Besides, in spite of the mention of Cāndūkavi as the author of the commentary, the manuscript quotes at the end of Canto XXI the Pratīka of the verse लीलायोतित .... , which recurs in the other manuscript at the end of several Cantos and describes Vidyādhara's authorship of the commentary (see below)

The comparatively early date of Ms B is noteworthy, but it is only a fragment, and not as well-written as the later manuscript A comparison of the two manuscripts shows that the later manuscript is far more diffuse than B, and contains matter omitted in

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30 e g, 9 71, 6 96, 19. 32-34, 43-46, 60-66 etc

31 श्रीमानालिगपण्डित: स्वसमयाविर्भूतसर्वाश्रम: etc This line is quoted also at the end of Canto XIX

32 See below (Section on Jinarāja),

33 The date appears at the end of Canto XXII

the latter It seems certain that the commentary of Vidyādhara was revised and somewhat enlarged by a later hand, and it is this version that is preserved in the later manuscript In making extracts from Vidyādhara, I have, in the case of the relevant cantos, collated them with Ms B and noted the more important variants and additions In spite of being a fragment, B often preserves the text of Vidyādhara better than the later manuscript From 21 158 to the end of the Canto the latter simply reproduces Cāṇḍūpandita's gloss, B, on the other hand, gives what is no doubt Vidyā's own interpretation The case of Canto XIII is again puzzling Here the two manuscripts do not agree, and we do not know which of the two versions represents Vidyādhara's work In the Notes on XIII 36 I have quoted the interpretations found in both the manuscripts, which will show the divergence between the two in respect of this Canto

The later manuscript gives certain details about Vidyādhara and his commentary The following verse occurs at the end of several Cantos

लीलाद्योतितगूढभावसुभगालंकारवृन्दान्विता
ससेव्या सुमनोवरैर्नवरसप्रोल्लासिनी शोभना ।
चिन्तासेचनके नलस्य चरिते बद्धास्पदा या सदा
टीका कान्तिगुणान्विता जयति सा साहित्यविद्याधरी ॥

It will be seen that the name of the commentary is Sāhityavidyādharī, so called from the title Sāhityavidyādhara assigned to our author in another verse which occurs frequently in the manuscript We further learn that a physician named Rāmacandra was his father and Sītā his mother

The date of Vidyādhara is fairly certain He is earlier than Cāṇḍūpandita who refers to him in the beginning of his commentary on Naisadha The following statement occurs at the end of the eleventh Canto in the later manuscript of Vidyādhara (No 454 of 1895-1902)—इत्यपरार्जुन-चौलुक्यचूडामणि-राजनारायणावतार-भुजबलमल्ल-महाराजाधिराज-श्रीमद्वीसलदेवस्य भारतीभाण्डागारे नैषधस्य एकादशमोऽध्यायः. It will be seen that there was a manuscript of Naisadhacarita in the library of king Vīsaladeva of Guzarat, also called Aparārjuna,[34]

34 See Pandit Śivadatta's Sanskrit Introduction to Surathotsava The date of Vīsaladeva's accession to the throne is 1243-44 A D, according to Buhler, while it is 1246 according to R G Bhandarkar It is pushed further back by Dalal in his Introduction (P XII) to Vasantavilāsa Kāvya (G O S)

who reigned till 1264 A D[35] We know, as a matter of fact, that a manuscript of Śrīharsa's poem had been brought by the poet Harihara to Vastupāla, the minister of king Vīradhavala, the predecessor of Vīsaladeva[36] We know also that Vastupāla had the manuscript copied, and a transcript of the same may have found its way to the royal library However that may be, Vidyādhara's commentary was based on the text preserved in the library of Vīsaladeva, and he probably lived during the reign of this king He is of course earlier than 1297 A D, the date of Cāndūpandita's commentary, and we shall not be wrong if we assign him to the fifties or sixties of the thirteenth century

The Sāhityavidyādharī is not a learned work, but it is the earliest known commentary on Naisadhacarita, and its author has the distinction of being the first commentator to grapple with the difficulties of Śrīharsa's poem Cāndūpandita praises Vidyādhara's commentary in the beginning of his work,[37] and other commentators have borrowed from it It may also be noted that Cāndū frequently mentions certain variant readings with their interpretation, and attributes them to an 'Anya'[38] I have verified many of these, and find that they occur in Vidyādhara's commentary

There are very few notable quotations in Vidyādhara's work In his grammatical explanations he frequently quotes the Kātantra,[39] and we have already mentioned his reference to Kātantravistara Under 2 40 he refers to the Vakroktijīvitakāra,[40] and in his gloss on 21 126-28 he quotes two works on music—Samgīta-

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35 Collected Works of R G Bhandarkar, Vol II, p 75

36 See Hariharaprabandha in Rājasekharasūri's Prabandhakosa Nearly the whole of the Prabandha is reproduced by Pandit Śivadatta in his Introduction to Surathotsava For Vastupāla see Dalal's Introd to his edition of Vasantavilāsa and Kathvate' Introd to Kīrtikaumudī The date of Vastupāla's death is, according to Dalal, 1240 A D (Samvat 1296)

37 टीका यद्यपि सोपपत्तिरचना विद्याधरो निर्ममे
श्रीहर्षस्य तथापि न त्यजति सा गम्भीरतां भारती ।
दिक्कूलंकषतां गतैर्जलधरैरुद्गृह्यमाणं मुहु·
पारावारमपारमम्बु किमिह स्याज्जानुदघ्न क्वचित ॥

38 Under 1 135, 1 124, 2 55, 2 62, 3 92, 3 116, 4 100, 4 110, 4 83, 7 78, 10 89, 18 59, 18 69, 18 126 etc

39 See, for example, Notes under 17 151

40 This writer is referred to by Cāndūpandita also See Notes 2 40

cūdāmani and Samgītasāgara Pratāpamārtanda is quoted under 2 24[41]

Vidyādhara makes the following interesting statement at the end of Canto XVII— अनेन सर्गेण श्रीहर्षकविराजेन आत्मसर्वज्ञता अभिव्यञ्जिता। इतस्तत्सदृशेन अन्येनाप्यस्य सर्गस्यार्थरत्नाकरस्य पारं प्राप्तुं शक्यते।[42]

अष्टौ व्याकरणानि तर्कनिवह साहित्यसारो नयो
वेदार्थावगतिः पुराणपठितिर्यस्यान्यशास्त्राण्यपि।
नित्यं स्यु स्फुरितार्थदीपविहताज्ञानान्धकाराण्यसौ
व्याख्यातुं प्रभवत्यमुं सुविषमं सर्गं सुधी कोविद ॥

मया तु निजमत्यनुसारेणाय सर्गो व्याख्यातो विचक्षणैर्विशेषव्याख्यया बोद्धव्य· ।

Manuscripts of Cāndūpandita and Vidyādhara are extremely rare I learn that there are some fragments of the commentary of the former on the second and fifth Cantos in the Oriental Institute of Baroda, but I had no opportunity of consulting them With regard to Vidyādhara, Pandit Śivadatta in the footnotes to his edition of the Naisadha gives some extracts from a manuscript of the commentary lent by Pandit Nārāyanabhatta Parvanīkar of Jaipur The manuscript, however, goes only as far as 11 6, and apart from a few variant readings, Pandit Śivadatta quotes only the figures of speech mentioned in the Sāhityavidyādharī Generally speaking, the citations agree with the manuscript used by me

Īśānadeva

The next commentary on the Naisadha was written by Īśānadeva in Benares A few notable extracts from his commentary have been included in the Notes and the Vocabulary, and are taken from the following manuscript preserved in the Bhandarkar Institute

No 188 of 1879-80 is a fairly well-written and correct manuscript written in Samvat 1473 or 1417 A D, as stated at the end The manuscript contains the commentary on all the Cantos except the fourteenth, but a few leaves are mutilated The manuscript frequently quotes Cāndūpandita's commentary, the citations being usually placed in a supplementary section at the end of the gloss on each verse,[43] and sometimes followed by the remark इत्यन्यत·.[44]

41 See Notes

42 Ms B is here incomplete and breaks off with सर्गस्या . ..

43 Under 3 73, 2 61, 6 54, 6 66, 6 109 etc

44 Under 6 2, 7, 80, 7 107 etc

Under 7 65 the scribe remarks that the gloss on the verse in question is not found in the manuscript of Īśānadeva's commentary (ईशानदेवभाष्यप्रति), and so has been incorporated from another commentary (इत्यन्यभाष्यतो न्यस्तम्).On examination the gloss turns out to be that of Cāndūpandita, and as a matter of fact, helps us to supply an omission in the manuscripts of the latter[45] Again, at the end of Canto XIX the scribe remarks that a folio is missing in the manuscript of Īśānadeva's commentary, and so the gloss on the last six verses of the Canto (19 61-66) has been written by himself[46] with the help of Vyāsa Kālidāsa, who was his teacher, as we learn from the colophon at the end of our manuscript

The date of Īśānadeva's commentary appears on the last leaf of the above manuscript A portion of the leaf is unfortunately mutilated, but the date is clear enough, being Samvat 1378 or 1322 A D[47] The commentary was thus written within twentyfive years of the composition of Cāndūpandita's work Īśānadeva was a Śaiva ascetic and practised the Mādhūkarī method of begging He asks the connoisseurs of poetry not to laugh at his attempt, and is profuse in the acknowledgement of his literary obligations to his teacher Vāmarāśi[48]

Īśānadeva makes an appreciative reference to the commentary of Vidyādhara in the beginning of his work,[49] and his com-

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45 See Notes (Extracts) 7 65

46 दाक्षीपुत्रेत्यादि तथा आगच्छन्नित्यन्तं श्लोकषट्कस्य व्याख्यास्थाने भाष्यप्रतिपुस्तके पूठिका मुक्ताऽस्ति । अतो मया .व्यासश्रीकालिदासोपदिष्टव्याख्यारीत्या विचार्य शुद्धमशुद्धं वा किमपि लिखितमस्ति । सुधीभि शोध्यम् । तथा यदीशानदेवभाप्यस्यापरा प्रति घटते तदा तत्रत्यं विशेषव्याख्यानं पत्रिकाया लिखित्वा अत्र प्रक्षेप्यम् । तावदिदं विलोक्यम् ।

47 . ....त्रयोदशशतं यद्विक्रमाद्भूपते·, सप्तत्या सहितं ततोऽपि वसुभिस्त्वस्मान्मया श्रीमता । श्रीकाश्यां वसता ...,शैवाचार्यतपस्विना विरचितं शक्रै सहस्रैर्मितम् ॥

48 माधूकरी समाश्रित्य वृत्तिमेतदिहार्जितम्। मया तपस्विना तस्मादलं काव्यविदां हसैः ॥ सर्वोऽपि काव्यमुपजीव्य करोति शास्त्रं, व्याख्या गुरोरपि मयाऽनुकृता तदेयम् । विद्वान् स याति नरकं खलु य. प्रसिद्ध्यै, स्वीयां वदन् परकृतिं प्रतिभाति लोके ॥
The verses occur in the beginning of the commentary

49 येऽलंकारविवेचने कुतुकिन. श्रीहर्षसकीर्तिते
काव्येऽस्मिन् स्वयमेव ते विदधतु प्रज्ञाविलास बुधा ।
टीकां वा बहुतो विचारजटिलां पश्यन्तु विद्याधरी
तद्व्याख्या न वयं हि तस्य करणे प्रायो न जातोद्यमा ॥

mentary is, in fact, based on that of Vidyādhara, whom he generally follows both in the readings and the interpretation of the verses It may be noted that his work is sometimes useful in checking the readings found in the manuscripts of Vidyādhara

Īśānadeva quotes very few authors A quotation from Halāyudha in the gloss on 22 4 is found in Aufrecht's edition of Abhidhānaratnamālā (2 13), while a Vyavahārasāra is quoted under 15 42[50] A rule from the Cāndra grammar is cited under 7 6[51]

Narahari

A small number of extracts from the commentary of Narahari has been included in the Notes There are several manuscripts of this commentary in the Bhandarkar Institute The one borrowed by me (No 140 of 1875-76) is well-written and correct, but covers only the first nine Cantos A complete manuscript was lent to me later, but it was too late to make any use of it

Details about Narahari and his date have already been given by R G Bhandarkar in his report for 1882-83 "The commentary contains at the end of each canto a stanza in which the author gives his name as Narahari, and states that he was the son of one Svayambhū, 'whose feet were incessantly adored by the king of Trilinga', by his wife Nālamā, and that he was treated with kindness by Vidyāranya, the Yogin, who probably was his guru or preceptor The king of Trilinga or Telangana, alluded to here, must very likely be a prince of the Vijayanagara dynasty, and if the Vidyāranya mentioned by the writer was the same as Mādhava, who, when he renounced the world, assumed that name, our author flourished in the latter part of the fourteenth century during the reign of Harihara"[52] The verse on which Bhandarkar's statement is based is—

यं प्रासूत त्रिलिङ्गक्षितिपतिसततारधिताङ्घ्रि स्वयंभू
पातिव्रत्यैकसीमा सुकविनरहरिं नालमा यं च माता ।
यं विद्यारण्ययोगी कलयति कृपया तत्कृतौ दीपिकाया
.... ॥

It should here be noted that the Trilinga king referred to in the verse must have belonged to the dynasty which was reigning

50 See Notes

51 'अनङ्गदर्शने इति सूत्रं चान्द्रम् '

52. Collected Works of R G Bhandarkar, Vol II, p 8,

in Trilinga or Telangana during the fourteenth and fifteenth centuries Inscriptions of these kings bearing dates such as 1374, 1411 and 1448 A D have been recorded,[53] and one of the kings of this dynasty, Vīranārāyana Vema, is well-known to students of Sanskrit poetry as the author of a commentary on Amaruśataka [54]

The reference to Vidyāranya is more important It is usual to identify him with the famous Mādhavācārya of Vijayanagara, the brother of Sāyana Mādhava is said to have renounced the world in 1391 A D, after which he assumed the name Vidyāranya [55] Attempts have, however, been made to prove that Mādhava and Vidyāranya were two different persons [56] We are told that "Vidyāranya was already an ascetic and the head of the Sringeri Mutt in 1377-78 (Epigraphia Carnatica VI koppa 19 and 31)" and that "Vidyāranya was dead in 1386 A D according to the second Sringeri Mutt copper-plate (Mys Arch Rep, 1916, page 59)" [57] We are not here concerned with the question of identity, but there is no difference of opinion about the fact that Vidyāranya was alive in the eighties of the fourteenth century Vidyāranya was thus a contemporary of the Trilinga kings, and as we have seen, one of these kings was a great admirer of Narahari's father Svayambhū The coincidence is not without interest, and lends support to Bhandarkar's suggestion that the Vidyāranya referred to by Narahari is no other than the sage of Vijayanagara Narahari states that he is looked upon with favour by Vidyāranya Yogin (य विद्यारण्ययोगी कलयति कृपया), and if we regard him as a disciple of the great Vidyāranya, we shall have to assign him to 1380 A D or thereabouts

Narahari's connection with the Trilinga kings through his father is apparent from the verse quoted above It may be added in this connection that the author of Śabdacandrikā also refers to Vidyāranya and calls him his guru [58] The work is attributed to

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53 See Krishnamachariar's Sanskrit Introduction to his edition of Pārvatīparinaya (Vanivilas Press, 1906)

54 See the Nirnayasagar ed (1929)

55 Winternitz-Geschichte, Vol III, p 420, where full references are given

56 See Mr Rama Rao's articles in the Indian Historical Quarterly, December, 1930 and March, 1931

57 IHQ, March 1931, p 83

58 विद्यारण्यगुरून् सार्वभौमाद्यखिलसत्कवीन् ।
नमस्कृत्याथ बाणेन क्रियते शब्दचन्द्रिका ॥
Quoted by Krishnamachariar in his Introduction (op cit), p 15.

Vāmanabhatta Bāna, the author of Pārvatīparinaya, Nalābhyudaya and Śabdaratnākara, and it is interesting to note that Vāmanabhatta was a protégé of the Trilinga king Vīranārāyana Vema, the hero of Vemabhūpālacarita by the same author Vāmanabhatta and his patron Vema have been assigned to the early years of the fifteenth century,[59] and even if we suppose that Vidyāranya died as early as 1386 A D, that does not conflict with his being the guru of Vāmanabhatta Vidyāranya's literary associations seem to have extended to the neighbouring kingdom of Trilinga, and though his interest was in philosophy, poets and scholars like Narahari and Vāmanabhatta came to sit at his feet

Narahari's Dīpikā is probably the earliest commentary on the Naisadha to be written in South India, for he speaks of the absence of other commentaries in the beginning of his work

असन्निधावन्यनिबन्धनानां कदापि कुर्यादुपकारमेतत् ।
तरङ्गिणीना तरणेरभावे तुम्बीफलेनापि तरन्ति पूरम् ॥

Narahari's commentary, while it has nothing remarkable about it, is generally concise and seems to have been once popular There have been recorded at least eight manuscripts of the work, and one of those in the Bhandarkar Institute is in Śāradā character[60] The commentary seems to have found its way as far north as Kashmir, and Haraprasād Sastri notices an incomplete manuscript of Naisadhacarita with Narahari's commentary, which contains a verse to the effect that the Naisadha (evidently with the commentary of Narahari) was introduced into Kashmir during the reign of Sikandar[61]

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59 See Krishnamachariar's Introduction (op cit), p 13 See also Ganapati Sastri's Introduction to Nalābhyudaya (Trivandrum Sanskrit Series)

60 No 141 of 1875-76 The date of this manuscript is, according to the Curator, Samvat 1207 or 1151 A D This date is impossible and evidently a mistake, as suggested by Mr K N Dikshit, offg Govt Epigraphist, in a letter to Mr P K Gode, Curator of the Bhandarkar Institute, dated the 14th May, 1932 Narahari's commentary was introduced into Kashmir more than two centuries after 1151 A D See below

61 Mr Gode has favoured me with a note on this point The verse in question appears at the end of the manuscript—

काश्मीराञ्छासति सति सेकेन्दरधराधिपे ।
वैकुण्ठकण्ठेनानीत· प्रबन्धो नैषधाभिध: ॥

H P Sastri identifies this Sikandar with Sikandar Lodi, king of Delhi (1489-1517 A D) Notices of Sanskrit Mss, Vol XI, 1895 Preface, p 8. Mr. Gode rightly points out that the Sikandar referred to in the verse must be Sikandar the Idol-breaker who was king of Kashmir from 1386 to 1410 A D Imperial Gazetteer of India, Vol. II, 1909, p 373

There is only a small number of quotations in the portion of Narahari's commentary examined by me Under 1 13 he quotes Vāgbhata's definition of the Virodha Alamkāra[62] Under 3 99 Narahari quotes the following line from Halāyudha— विहाया: पतङ्ग पक्षी गरुत्मान् पक्षिखेचरा इति हलायुध, but it is not found in Halāyudha's Abhidhānaratnamālā edited by Aufrecht It is possible that Narahari refers to some other lexicographer of the same name The following quotation from Yādavaprakāśa occurs in the gloss on 7 109— भावो लीलाक्रियाचेष्टाभूत्यभिप्रायजन्तुषु इति यादवप्रकाश, and is found in Oppert's edition of Vaijayanti Other quotations from Yādavaprakāśa occur under 1 17 and 30 Ksīrasvāmin is quoted under 9 158, and there is a quotation from a Bālabhūsanakāra, who seems to be a grammatical writer, in the gloss on 1 46[63] Among other works Narahari quotes Viśvaprakāśa under 9 4 and Brhatsamhitā under 1 105[64]

A considerable similarity is likely to be found between the commentary of Narahari and the Tilaka commentary of Cāritravardhana A few extracts from the latter commentary have been given by Pandit Śivadatta in the footnotes to the N S edition of Naisadha, and I have noticed a remarkable similarity between them and the corresponding portions of Narahari's commentary[65] Cāritravardhana's gloss on Naisadha 7 93 is also found quoted in a marginal note in the manuscript of Vidyādhara used by me, and I find that it is almost the same as the corresponding gloss of Narahari I have not seen Cāritravardhana's work, but it will be worth while to compare the two commentaries

Viśveśvara

A small fragment of Viśveśvarasūri's commentary was lent to me by the Bhandarkar Institute, being No 187 of 1879-80 It is a fairly correct manuscript and covers Cantos VII, VIII, X and XI Mallinātha in his commentary on Naisadha 1 5 criticises the interpretation of a Viśveśvara-bhattāraka, and if he is the same as Viśveśvara-sūri, as suggested by Aufrecht,[66] the author of our

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62 See Notes

This identification corroborates the conclusion we have reached about Narahari's date

63 See Notes

64 See Notes

65 See Pt Śivadatta's extracts under 1 8, 2. 24 and 3 63, 131.

66 See Catalogus Catalogorum, Part I under नैषधचरित.

fragment must be assigned to a date earlier than the fifteenth century, most probably to the fourteenth

A few extracts and readings from this fragment will be found in the Notes The commentary appears to be concise and brief, and quotes Rājaśekhara under 7 25, the lexicographer Ajayapāla under 7 66, and Viśvaprakāśa several times.

Jinarāja

A number of extracts from the commentary of Jinarāja has been given in the Notes from Ms No 452 of 1895-1902 belonging to the collection in the Bhandarkar Institute The manuscript which contains both Text and commentary is correct and well-written on thin paper, but unfortunately some of the earlier folios are worm-eaten, and some of the leaves have stuck together so tightly that it is often difficult to detach them The manuscript was written in Samvat 1788 or 1732 A D, as stated at the end of Canto XVI The Śāka date 1653 is also mentioned

The commentary of Jinarāja is not very old, as under 3 4 he quotes the Manoramā of Bhattoji Dīksita who is assigned to about 1630 A D[67] At the same time Jinarāja must be regarded as earlier than 1676, as in the manuscript of Vidyādhara's commentary written in the latter year, Jinarāja's gloss on Naisadha 17. 196, 197 is found quoted[68] It is, therefore, fairly certain that Jinarāja lived about 1650 A D He was a Jaina as suggested by his name, and the bulk of his quotations is from the grammar and the lexicon of the great Jaina savant Hemacandra Under 16 20 Jinarāja quotes a lexicographer named Śrīdhara[69] Under 16 119 he criticises a statement of Vardhamānamiśra, the author of Khandanaprakāśa, a commentary on Śrīharsa's Khandanakhandakhādya.[70]

Jinarāja's commentary is known as Sukhāvabodhā and largely modelled on that of Nārāyana, which it often supplements and

67 Belvalkar—Systems of Sanskrit Grammar, p 47.

68 See Notes 17 196

69 See Notes Śrīdhara is quoted in the Purusakāra commentary on the Daiva The Purusakāra has been assigned to the thirteenth century (see Introd to Trivandrum ed) According to Aufrecht, Śrīdhara is frequently quoted in Sundaragani's Dhāturatnākara

70 The passage in question has been cited by Pandit Śivadatta in a Footnote to his edition Vardhamāna is also the author of the well-known Kusumāñjaliprakāśa and has been assigned to the first quarter of the fourteenth century See G N Kaviraj in Sarasvati Bhavan Studies, Vol III, p 134.

amplifies But in his readings Jinarāja almost always follows the earlier commentaries of Cāndūpandita and Vidyādhara Besides, he sometimes copies Vidyādhara, for example, in the gloss on Naisadha 7 44[71] and 14 58 Under 10 76 he quotes Vidyādhara's interpretation of the last two lines,[72] word for word, and remarks केचित्त..........इति व्याचक्षुः.

The commentary does not systematically follow the accompanying Text found in the manuscript, but the Text is also important as generally agreeing with the earlier readings followed by Cāndūpandita and Vidyādhara Where Text and Commentary do not agree I have often designated the former as Jina (Text)

Jinarāja's commentary is an elaborate work, and has distinct merits of its own The commentary is well-preserved in the above manuscript, though it contains a few gaps[73] As a commentator Jinarāja belongs to the school of Nārāyana, whom he generally follows in the matter of interpretation But the real importance of Jinarāja's commentary lies in the fact that he follows a Text older than that followed by Nārāyana, Mallinātha and others, and preserves to a considerable extent the continuity of the earlier and more reliable readings of Cāndūpandita and Vidyādhara It is, however, noteworthy that in a few cases Jinarāja criticises and rejects the readings of the two earlier commentators, though he does not mention them by name[74]

Mallinātha

Mallinātha's commentary on Naisadhacarita is known as Jīvātu, but the Palghat edition used by me goes as far as the eleventh Canto only Mallinātha may be assigned to the fifteenth century or the latter portion of the fourteenth, as he wrote a commentary on Vidyādhara's Ekāvalī composed in the first quarter of the fourteenth century[75] His work has all the merits associated with his well-known commentaries on the other Kāvyas Some of his readings are, however, very peculiar, and do not agree with those found in the other commentators

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71 See Notes

72 See Notes

73 These cover a portion of Canto XVIII and the last few verses of Canto XXII

74 See Notes 2 92, 93, 3 135

The commentary of Mallinātha is particularly rich in lexicographical quotations Apart from Amara and Viśvaprakāśa, the largest number of quotations is from Vaijayantī, which is also referred to as Yādava I have examined some of these quotations, and find that they occur in Oppert's edition The same remark applies also to the citations from Halāyudha, the author of Abhidhānaratnamālā Mallinātha quotes also Utpalamālā,[76] Śābdikamandana,[77] Śabdārnava,[78] Amaraśesa,[79] the commentary of Ksīrasvāmin,[80] and the lexicographers Śāśvata,[81] Keśava,[82] Dhanañjaya,[83] Ajayapāla or Ajapāla[84] and Bhojarāja [85]

Among other authors he quotes the Bhāsyakāra,[86] the Nyāsoddyotakāra,[87] Vāmana,[88] Kaiyata,[89] Bhattamalla,[90] Varāhamihira,[91] Vāgbhata,[92] and Pitāmaha [93] The Bhūpāla quoted under 3 109 is Singabhūpāla, the author of Rasārnavasudhākara [94] A definition of sugarcandy and varieties of sugar is cited from a Vaiśesikakāra in the gloss on 8 101 [95] A quotation from Mīmāmsakas occurs in the gloss on 2 61 [96]

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76 Under 3 8, 5 66

77 Under 3 122, 11 38

78 Under 1. 82, 3 21

79 'मन्दश्छायासुत· शनि' इत्यमरशेष under 5 136

80 Under 3 31

81 Under 3 36, 11 40

82 Under 11 15, 11 94

83 Under 12 49

84 Under 8 92, 9 29 The quotation under 8 92 is found in Nārāyana also under the same verse Under 7 66 Malli says 'भवेन्माणवको हारभेदे बाले कुपूरुष' इत्यभिधेय, (?) The quotation occurs also in Nārāyana and Visveśvara under the same verse, but is attributed by them to Ajayapāla, and found in the Madras ed of his Nānārthasamgraha

85 See Vocabulary under हाहा.

86 Under 3 80, 5, 71

87 3 52, 8 48

88 Under 11 3 etc

89 Under 11 47

90 Under 4 84, 7 90, 11 109

91 Under 11 81

92 See Notes 10, 94

93 Under 7 23

94 Malli quotes the definition of विण्य found in this work (1 181 Trivandrum S S)

95 अत्र द्रव्ये वैशेषिककार·—मत्स्यन्दिका· खण्डसिता: क्रमेण गुणवत्तमा: । etc This line is quoted by Kṣīrasvāmin from Vāgbhata while explaining Amara on मत्स्यण्डी.

96 See Appendix I, Section II (b)

The foregoing statement of Mallinātha's references is compiled from his commentary on the first eleven Cantos of Naisadha, but the importance of the lexicographical quotations will be seen even from the above list, as Malli quotes several lexicons which are no longer extant[97] It may also be noted that Malli refers to his commentaries on Kirātārjunīya and Kumārasambhava in his gloss on Naisadha 5 71 and 8 99 On the other hand, he refers to Śrīharsa's poem in his commentaries on Raghuvamśa and Śiśupālavadha[98]

Nārāyana

The standard commentary on the Naisadha is the Prakāśa of Nārāyana, at any rate, it is the most popular Nārāyana was the son of Narasimha Pandita whose surname is stated to be Bedarkar in the colophon at the end of each Canto The title Bedarkar seems to suggest that Nārāyana was a native of Mahārāstra

Nothing is definitely known about Nārāyana's date. It is, however, certain that he is earlier than 1637 A D, as there is a manuscript of his commentary written in Samvat 1693, being No 368 of 1884-87 preserved in the Bhandarkar Institute[99] On the other hand, his work is later than Medinīkosa, as he quotes this lexicon in the gloss on 1 91, the quotation being found in the printed edition Medinīkosa is assigned to about the fourteenth century,[100] and one of the earliest writers to quote it is Rāyamukuta who wrote his commentary on Amarakosa in 1431 A D[101] If we assume that Medinīkosa began to be popular in the fifteenth century, Nārāyana who quotes from it may be assumed to be later than 1400 He is of course earlier than 1637

It is possible that Nārāyana was acquainted with the commentary of Mallinātha In his gloss on 1 86 Nārāyana says चम्पकोपरि भ्रमरो न तिष्ठतीति केचित्। तत्र तिष्ठति परंतु म्रियते इति प्रामाणिका·. This looks like a summary of Malli's remarks on 1 91—

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97 Of these, the Śabdārnava is frequently quoted by Sarvānanda who wrote his commentary on the Amarakosa in 1159 A D (See the Trivandrum ed). Sarvānanda quotes also the Utpalinī and Ajaya or Ajayakosa With regard to Bhoja, he is quoted by Ksīrasvāmin (see Introd to Oka's ed)

98 See Mallinātha on Raghu 4 45 and Māgha 3 13.

99 I owe this information to the Curator Mr P K Gode

100 See Winternitz—Geschichte, Vol III, p 415

101 See R G. Bhandarkar's Introduction to Mālatīmādhava edited by him

"न षट्पदो गन्धफलीमजिघ्रत्" इत्यादौ अलीनां चम्पकस्पर्शाभावप्रसिद्धेरिति चेन्न, स्पृशन्त्येव । किंतु स्पृष्ट्वा म्रियन्ते तावतैव स्पर्शाभावप्रसिद्धिरिति क्वचित् कीर्तित. परिहार:. Even if we regard Nārāyana as later than Mallınātha, that would not conflict with the probable date of Nārāyana suggested above

Considering the bulk of his commentary, Nārāyana quotes only a small number of authors and works He refers to the Bhāsyakāra, Kaiyata and the author of Padamañjari, the well-known commentary on Kāśikā, in the gloss on 14 55[101a] Haradatta is quoted under 15 89, and appears to be the same as the author of Padamañjarī Most of the lexicographical quotations are from Amara and Viśvaprakāśa, and quotations from the latter work sometimes show variations from the printed text[102] Under 19 45 Nārāyana quotes Amaraśesa which is quoted also by Mallınātha, the citation being practically the same in both the commentators[103] There are quotations from Halāyudha's Abhidhānaratnamālā,[104] Medinīkosa, and Dharani[105] and Yādava[106] The lexicographer Ajayapāla is quoted several times,[107] and there are references to Ksīrasvāmin and a Vaidyakanighantu under 22 59 and 20 21 respectively[108] Vasantarāja's work on augury is referred to in the gloss on 15 76, and Sārasindhu, which seems to be a work on the science of horses, is quoted under 1 73 In the gloss on 22 113 there is an interesting quotation from a Kalākosa, which describes a method of removing stains from cloths[109] Among Purānas, Nārāyana refers to the Bhāgavata,[110] the Bhavisyottara,[111] the Kāśīkhanda[112] and the

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101a 'भाष्यकारस्य कैयटस्य पदमञ्जरीकारस्यापि मते छन्दस्येवैत्त्वं नशिमन्योः, न भाषायाम् ।'

102 See Vocabulary under केदार and कलम्ब

103 'क्रोड: कालोऽसित: पङ्गुर्मन्दश्छायासुत शनि ' इत्यमरशेष:. For Mallınātha's citation see p XXXV

104 Under 19 27, 22 19 etc The citation from Halāyudha under 15 33 ('पत्रपाश्या ललाटिका') is not found in his lexicon, but in Vaijayantī

105 Under 3 42 Dharanikosa is quoted by Sarvānanda (op cit).

106 Under 2 80 The quotation is found in Vaijayantī

107 Under 7 66, 8 92, 13 12

108 See Vocabulary under इक्षु.

109 तैलं घृतेन तच्चोष्णजलैर्दुग्धेन कज्जलम् । नाशयेदम्बरस्थं तु मलं क्षारेण सोष्मणा ॥

110 Under 21. 60 See also the gloss on 21 119

111 Under 15 83 Bhavisyottarapurāna is quoted also by Abhayatilakagani who wrote his commentary on Hemacandra's Dvyāśrayakāvya in 1255 A D See the edition in B S. S. under 3 8, 5 141 etc.

112 Under 22. 80.

Linga,[113] and quotes the Skanda,[114] the Padma,[115] and the Garuda[116] There is also a number of anonymous quotations, the most important being under 14 88[117] and 15 42, 89[118] A treatise on cookery (सूपशास्त्र) is quoted under 1 5

Quotations from philosophical authors are practically absent, but under 22 36 there is a reference to the views of Vyomaśiva, Śrīdhara and Udayana on the Vaiśesika theory of darkness These views are actually found in Vyomaśiva's commentary on Praśastapādabhāsya, Śrīdhara's Nyāyakandalī and Udayana's Kiranāvalī, and a brief summary of them will be found in Appendix I Nārāyana seems to have been familiar with the works of Udayana, as he quotes him also to illustrate the use of a word occurring in Naisadha 5 105[119]

The Prakāśa of Nārāyana has practically ousted every other commentary on Naisadha Nārāyana does not deal with the figures of speech, but pays all his attention to interpretation and grammar The popularity of his work is due to the fact that he tries to explore all possible meanings, which explains the large number of alternative interpretations found in his commentary Like Īśānadeva, he sometimes gives Vernacular equivalents of Sanskrit words, some of which have been included in the Vocabulary

General Estimate of the Commentaries

We have so far noticed eight commentaries on Naisadhacarita, of which only two, those by Mallinātha and Nārāyana, have been printed Among the commentaries mentioned here, the Sāhityavidyādharī of Vidyādhara is the oldest and, in fact, the earliest known commentary on Naisadhacarita The Dīpikā of Cāndūpandita is the most learned, and there are few Kāvya commentaries which can compare with it in the extent and variety of its references Cāndūpandita seems to have realised that Naisadha was essentially a learned poem, and must be approached with the full equipment of the traditional learning Mallinātha's Jīvātu is

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113 Under 19 58
114 Under 15 55
115 Under 21 42
116 Under 21 7
117 See Vocabulary under चिन्तामणिमन्त्र.
118 See Notes 15 42 and Vocabulary under महाज्यैष्ठी.
119 'अनुपस्थितपरिपन्थिभि·' इत्युदयनाचार्यः.

an excellent introduction, and pays due attention to interpretation as well as grammar and rhetoric Nārāyana's commentary is the most comprehensive and particularly well adapted to the needs of the student Yet no single commentary is sufficient for a proper understanding of the poem It is often necessary to compare different interpretations and readings, and seek the help of more than one commentator in solving the difficulties of many a puzzling verse. The extracts given in the Notes, however inadequate, will show the necessity of such comparison and co-ordination At any rate, the need of some such attempt was felt by the commentator Bhagīratha, who in his Naisadhagūdhārthadīpikā gives notes and extracts from a number of earlier commentators, besides offering interpretations of his own [120]

The Commentaries and the Text of the Naisadha

A study of the commentaries reveals a bewildering mass of variant readings, and there is probably no other poem of the Kāvya period, which presents so many of them It is, however, possible to attempt a classification and discover a certain degree of uniformity among the various groups of readings Generally speaking, the readings of Cāndūpandita and Vidyādhara tend to agree, and are followed among later commentators by Īśānadeva and Jinarāja So far as readings are concerned, Cāndūpandita, Vidyādhara, Īśānadeva and Jinarāja belong to the same group It should, however, be noted that there is sometimes disagreement between Cāndūpandita and Vidyādhara, and where such differences exist Vidyādhara's readings are often followed by Īśānadeva Cāndūpandita and Vidyādhara follow the same text, but there are also occasional differences, and as we have already remarked, Cāndūpandita sometimes mentions the readings of Vidyādhara without mentioning the latter's name Even apart from this, there were other variants in the time of the two early commentators, and they are often mentioned and sometimes discussed by Cāndūpandita [121]

120 See Pandit Vindhyeśvariprasad's Sanskrit Introduction to Tārkikarak ˉ, p 31 Bhagīratha quotes Nrhari (Narahari ?), Laksmana, Nārāyana, Viśveśvara, Jagaddhara, Tāndava, Mukuta, Jīvātu and other commentators and commentaries The following verse occurs in the manuscript which is incomplete—अध्यापकं विना यो नैषधगूढार्थदीपिकां टीकाम् । पश्यति रसनाग्रे तु वाग्देवी तस्य स्फुरति भृशम् (?) ॥

121 See, for example, Notes (Extracts) under 6 109.

The readings of Cāndūpandita and Vidyādhara frequently differ from those of Nārāyana, and I have taken care to indicate the difference between the two groups of readings in the Notes It should, however, be noted that Nārāyana sometimes mentions the earlier readings as variants,[122] though he does not adopt them in his commentary Sometimes, again, the readings followed by Nārāyana (and also by Mallinātha) are mentioned by Cāndūpandita as variants [123] Such cases are, however, comparatively few, and there is a real difference between Nārāyana and the earlier commentators in the matter of readings There is another class of readings in Nārāyana, which differs not only from those of Candūpandita, Vidyādhara and their followers, but from those of Mallinātha, with whom he otherwise frequently agrees Examples of such readings will be found in the Notes, and a few may be cited here स्तनावटे (7 80) for स्तनातटे; रथस्य तस्य (6 1) for रथस्यदस्य, दराञ्छित (11 96) for दराञ्चित, एतादृशो (10 120) for एतद्दृशो., नि.स्वात (17 26) for नि. स्वान्, ईयिवान् (4 115) for एतवान्, विदर्भराजप्रभवाभिरामम्(6 57) for विदर्भराजप्रभवानिवासम् Readings like these may be regarded as spurious, but their number is not large

The readings of Mallinātha are sometimes very peculiar, and neither wholly belong to the group of Nārāyana nor to the earlier group of Cāndūpandita and Vidyādhara Broadly speaking, Mallinātha's readings, as far as I have examined them, fall into three categories Sometimes they agree with those of the earlier commentators, but differ from those of Nārāyana Sometimes they agree with the readings of Nārāyana, but differ from those of Cāndūpandita and Vidyādhara Sometimes, however, Mallinātha's readings, and the number of these is by no means small, differ not only from the readings of Nārāyana but from those of Cāndūpandita, Vidyādhara and their followers [124] In the case of some peculiar readings, Mallinātha, it is true, agrees with Narahari,[125] but there is no systematic resemblance between the readings of the two commentators I am inclined to hold that Mallinātha sometimes deviates from the original text of Śrīharsa's poem even to a greater extent than Nārāyana

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122 See, for example, Notes 18 26, 19 27, 10 5, 10 25, 8 14, 8 19, 8 92, 5 100, 5 112

123 See, for example, Notes 10 6, 10 10, 10 16, 10. 17, 10 22, 10 27, 10 32, 10 44, 8 20, 8 90 etc

124 Examples of this will be found in the Notes

125 See Notes 3 63, 65, 131, 7 66

The above account of the readings of Naisadha must be regarded as tentative, as there are many other unpublished commentaries on the poem to which I have had no access (But there is no doubt about the text followed by the two early commentators· There are certain verses which are not explained by the latter, but found in Nārāyana[126]) These are probably to be regarded as interpolations Nārāyana himself calls certain verses interpolations,[127] but these are generally variations of preceding verses It is also noteworthy that the readings of Cāndūpandita and Vidyādhara are sometimes distinctly superior, and give a simpler meaning than those of Nārāyana[128] An extreme instance is provided by the reading रम्याधर (21 155) followed by Cāndūpandita and Vidyādhara and the curious हर्म्यधिर found in Nārāyana In spite of such divergences, the text of Naisadhacarita is generally well-preserved in the commentary of Nārāyana, though it is Cāndūpandita and Vidyādhara who record the earlier and more authoritative readings

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126 e g, 9 119 (शुभाष्टवर्गस्त्वदनङ्गजन्मन —), 11 41, 42, 17 196, 197, 18 13, 21 86, 87 See Notes The verse 18 65 (बाहुवक्त्रजघन—) is called by Cāndūpandita प्राय. क्षेपक., though he explains it fully The verse 16 67 (ध्रुवं विनीत:—), a variation of 16 54 (स्वयं कथाभि.), is not found in Cāndū, Vidyādhaia and Jinarāja, nor is 22 109 (इन्दोर्भ्रमेण—)· See Notes

127 e g, 16 79 (क्रमेण कूरं—) which is altogether omitted by Cāndūpandita, Vidyādhara and Jinarāja, 22 15 (तागततिर्बीजमिवा—) and 19 57 (जलजभिदुरीभावम्) —which are, however, found in Cāndū, though the latter remarks on 19 57—अयं श्लोक पुस्तकान्तरेषु प्रायो न भवति. Nārāyana remarks on 15 22 (पुरा प्रभिन्ना—): क्वचित् पुरा—इति श्लोक·. This verse is not found in the earlier commentators See Notes Nārāyana remarks on 7 87 (पुष्पाणि णा:—), a variation of 7 86—इति श्लोकान्तरमपि व्याख्यातप्रायम् Cāndūpandita says केचिदिमं श्लोकं न पठन्ति. Nārāyana calls 21 40 (त्र्यम्बकस्य पदयो :—) an interpolation, as it is merely a variation of 21 39, but it is fully explained by Cāndū and Vidyādhara Nārāyana calls also 17 151 (गत्वान्तरा—) an interpolation, though it is an independent verse. See Notes

128 See, for example, Notes 9 133

SYNOPSIS

The story of Nala and Damayantī is too well-known to need any introduction. The Naisadhacarita deals with the earlier portion of Nala's career ending with his romantic marriage with Damayantī The episode to which Śrīharsa devotes about two-thousand eight hundred verses is related in less than two hundred couplets in the Mahābhārata Except for minor details Śrīharsa follows the great epic in the broad outlines of the story so far it concerns the episode dealt with by him There is, however, one noteworthy point of difference In the Mahābhārata, Nala accepts the mission of the gods, and betakes himself to Kundina, and after telling Damayantī that he is Nala, asks her to choose one of the gods Damayantī protests and declares her love for him Nala replies that he cannot seek his own interest in the face of his promise to the gods, but he will do so if she can devise a means by which self-interest can be reconciled with Dharma or the call of duty[1] Thereupon, Damayantī suggests that Nala should come to her Svayamvara, and she would absolve him from blame by choosing him in the presence of the gods In the Naisadhacarita, on the other hand, Nala carefully conceals his identity from Damayantī while delivering the message of the gods The difference, though one of detail, makes Śrīharsa's conception of the character of Nala fundamentally different from that found in the corresponding portion of the story in the Mahābhārata In the Naisadhacarita, we find Nala, disguised as the messenger of the gods, reasoning with Damayantī and urging her to accept one of the gods as her consort He is alternately sarcastic and annoyed at her evasions and persistence in her love for Nala Her grief and entreaties move him to pity, yet he drives her to despair for the sake of his duty and honour When at last the tears of Damayantī set free his repressed emotion, and he throws off his disguise in a frenzy of love and grief, the thought that is uppermost in his mind is not the fear of the gods, but the disgrace which he has unwittingly brought to the honourable calling of the messenger Yet, in the ultimate resort, he appeals to his own conscience and the sincerity with which he has striven to execute his mission, and neither stands in awe of the gods nor concerns himself about the opinion of men[2] In Śrīharsa's poem, Nala's anxiety is not how to reconcile self-interest with Dharma, but how to reconcile his honour with the failure of his mission. The emphasis on the individual judgment and moral responsibility makes Śrīharsa's portrait of Nala one of the noblest creations of Sanskrit poetry, at least so far as conception of character is concerned

The fact that Śrīharsa confines himself to the lighter side of Nala's career makes him dilate on certain minor details which the Mahābhārata either mentions briefly or ignores altogether The latter work disposes of the Svayamvara in a few lines, and makes only a passing reference to the marriage and the joys of the newly married couple These topics occupy whole Cantos in the Naisadhacarita, while there are certain others, for example, the contents of Cantos VI, VII, XV, XIX, XX, XXI and XXII, which are totally absent in the Mahābhārata The same is true of the greater portion of the contents of the seventeenth Canto.

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1 एष धर्मो यदि स्वार्थो ममापि भविता तत । एवं स्वार्थं करिष्यामि तथा भद्रे विधीयताम् ॥

2 See Synopsis of Canto IX,

CANTO I

The first Canto opens with an elaborate description of Nala. His might is extolled, and he is called 'the destroyer of kings' His physical beauty is next described 'The autumnal full moon is not fit even to play the slave to his face', and nymphs and mortal women are never tired of looking at his beauty (1—31)

Damayantī is now introduced, but the description of her beauty is reserved for a later Canto She falls in love with Nala without ever seeing him and elicits news about him from messengers, Brāhmins and bards coming from the land of Nisadha Though never seen by her before, sleep shows him to her as a deep mystery, while she sometimes diverts herself by having Nala painted on the wall of her pleasure-chamber as enjoying her company Nala, in his turn, also falls in love with Damayantī without seeing her and yields to the power of the god of love, who disturbed the equanimity even of Brahmā, the age-worn creator of the world The night, 'soft with moonshine', is a witness to Nala's sleepless suffering, and he at last seeks peace in a visit to his pleasure-garden in the outskirts of the capital A description of the horse he rides follows, and then he is shown to reach the thickly shaded garden where he sees various flowers in bloom, the sight of which is supposed to enhance the grief of forlorn lovers (31-77)

Nala curses the Ketaka blossom with its serrated flower leaves 'sharp with thorns, it is thrust by Cupid like a barbed arrow into the hearts of separated lovers' He shudders to see maiden creepers kissed by the gentle breeze, and views with distaste Campaka blossoms, and those of the Palāśa, Pātalā, and others in bloom, all deadly weapons of the god of love But he welcomes the trees bending with the weight of fruits in obeisance to their foster-mother Earth, while cuckoos sing, peacocks dance and the ripples of the pleasure tank play music in his honour Though parrots recite his praise and cuckoos sing his glory, his joy is superficial and ill conceals the grief of his heart, while he is pining for 'the fair-browed maid of Vidarbha' (78—106)

Now follows a laboured description of an artificial lake in the garden, on which the king sees a golden swan disporting himself with the female swans, some young, others grown up After a while the swan falls asleep, and the king, slowly approaching the shore of the lake, with gentle hands catches hold of the bird The swan, fearing that death is near, pours forth a melancholy strain of the deepest grief, pleading the cause of his wife at home, and

the young ones in the nest, which have not yet learnt to speak. Nala is moved to pity, and lets the bird go (107-45)

CANTO II

The golden swan comes back to Nala, and expresses his gratitude to the king for his mercy in releasing him. The king's mercy is all the greater, because hunting is no sin in a king who only kills the fish that feed on their weaker comrades, the birds that injure the trees on which they build their nests, and the deer that oppress the harmless grass The bird offers to repay the kindness of the king by doing a kindness to him, and volunteers the story of Damayantī, the unmarried daughter of the king of Vidarbha, of whom the swan gives a laboured description (1-40)

The bird slyly suggests the subject of a worthy husband for Damayantī He insinuates that Nala alone is worthy of her; but union with her, beloved of the gods, is by no means easy, 'just as it is difficult for the night lotus to enjoy the light of the beclouded moon' So the bird offers to sing Nala's praise before Damayantī with such effect that, once treasured in her heart, his image will not be ousted from it even by the lord of the gods Nala consents and describes his love for Damayantī The moon and the south wind burn his limbs 'If the arrows of Cupid are flowers and not thunder, surely these flowers grow on creepers that are poisonous' The bird forthwith sets out for the capital of the king of Vidarbha. His golden wings flicker with speed, while the gold of them is set off by the blue of the sky. (40-72)

The bird at length reaches the capital of Damayantī's father, and now there is a dignified description of the city, which is full of crystal houses and bejewelled chambers, heaven and earth laughing with them, their nightly splendour makes one imagine that the full moon is eternally present in the city The pleasure tank is reddened by the saffron paint of beautiful women sporting in its waters, and the city reflected in the tank looks like heaven The mercantile life of the city is also pictured In the market place there arises the rumbling sound of mills grinding sweet-smelling flour In the shops 'cowries' are counted, merchants display an infinite variety of wares for sale Among objects of luxury are conchs, gems, camphor powder and musk The saffron stalls of the perfume shops look like lingering rays of the setting sun The white silken streamers flying over the edifices are shaded by the gloom of the azure chambers, and maidens step from the top of their pleasure mansions on to clouds which carry them to the pleasure halls of their lovers (73-105)

The bird sees Damayantī in her pleasure garden in the company of her maiden friends, looking like the crescent of the moon in an assembly of stars The swan looks for a suitable landing ground and makes a circuit in the air above, radiating the gleam of his golden wings.

CANTO III

The swan alights on the ground close to Damayantī, who tries to catch the bird and follows him to some distance despite the warning of her comrades The bird lures her to a thicker part of the wood and surprises her by addressing her in graceful human speech. After mocking her for attempting to capture him, the swan presents himself as one of the birds drawing Brahmā's chariot, but now on his holiday in the course of which he is travelling through the world The bird declares that he is known to Nala whose virtues and beauty he carefully describes. (1-40)

He claims to have free access to the inner apartments of Nala where the fair inmates confide to him all their secrets, and Cupid's latest commands He deplores that some maiden other than Damayantī will marry Nala and enjoy the celestial happiness unattainable by her But who has probed into the working of the Creator's mind ? Perchance she might be Nala's bride, young and unmarried as she is Perhaps the Creator himself, by uniting the moon with the night, and Śiva with Pārvatī, is acquiring practice successfully to bring about her union with Nala How, too, would the Creator, grown hoary with wisdom, save himself from disgrace if she was married to any other than Nala ? Be that as it may, the bird expresses his regret for fatiguing her and asks her what service he may render her (40-52)

Damayantī requests pardon of the swan for having tried to catch him, entreating the bird to forgive her light-hearted action as that of an inexperienced maid But what desire of hers would come to fruition ? Where is the maid who would express her inmost desire in words, her longing to catch the moon with the hand? (53-59)

The swan replies that all things are attainable on earth Even if she should desire the city of Lankā, situate in mid ocean, it would be hers Damayantī, delighted and abashed, says that her heart longs neither for the city of Lankā nor for any other thing But the swan, intent on eliciting a confession of love, explains her statement as having a double meaning, namely, her longing for Nala, and insists on a clear and straightforward declaration of her will.

If she purposes to marry some one else, the bird will not plead her cause before Nala, it would not be right to undertake a mission whose purport was doubtful (60-73)

The firm words of the swan cause Damayantī to discard shame and hesitation, and she makes a fervid confession of her love for Nala How can the bird conceive of her union with any one else ? Can it be imagined that the night may be joined to any one other than the moon or that the day lily may have a lover other than the sun? Damayantī declares her intention to enter the flames, if her father disallows her marriage with Nala, and exhorts the swan to plead her cause before the king, choosing the right moment, and with all the resources of the art of persuasion She entreats the bird to give her what is more precious to her than her life, and urges him not to tarry, since deliberation is meet only in a matter that admits of delay (74-96)

The swan smiles at this mad declaration of love, and declares that there is nothing for him to do Cupid himself has brought about the union of Damayantī and Nala The bird then gives an intricate description of the conventional stages of love, through which Nala is supposed to have passed, and congratulates Damayantī on her manifold virtues which have attracted even Nala May she, the bird continues, shine with Nala as the night with the moon, and may he shine with her as the moon with the night! (97—117)

The swan then takes leave of Damayantī and speedily returns to Nala's capital where he finds the king under an Aśoka tree, crowned with a blaze of flowers, reclining on a bed of young leaves

CANTO IV

This Canto carries the story little further It is principally concerned with the description of the unbearable grief of Damayantī owing to her absence from Nala The monotony of the description is relieved by Damayantī's address to the moon and Cupid, which here and there reaches a high lyrical level (47-99) This is followed by a playful dialogue between Damayantī and a girl companion in musical verses, one half of which is spoken by the former and the other half by the latter (101-9)

At the end of the dialogue, Damayantī faints 'with Cupid's fire smouldering in her mind', but her comrades restore her to consciousness by means of cool appliances like lotus leaves and snow. The noise made by the girls brings her father to the scene

The minister and the physician also come in The physician prescribes the fragrant Nalada herb, an efficacious sedative, while the minister predicts that the remedy will be found to be Nala Damayantī's father realises that his daughter has reached the age when 'flowers act as arrows on the body', so he announces that the Svayamvara gathering, for Damayantī to choose her husband, will soon be convened

CANTO V

While preparations for Damayantī's Svayamvara takes place, the sage Nārada with his companion Parvata pursues an aerial journey to heaven He is received by Indra who evinces an extraordinary degree of politeness and courtesy. The king of the gods asks Nārada why mortal princes have of late ceased to come to heaven and share his hospitality as a reward for dying glorious deaths in battle.

Nārada replies that warlike activities are no longer the concern of kings on earth Damayantī's Svayamvara is at hand Cupid's order has gone abroad, and the mortal princes are now concerned about finery and other things likely to enhance their credit in Damayantī's eyes But he (Nārada) loves to witness warfare, and as it is out of fashion on the earth he expects Indra to provide this amusement for him

Indra declines Nārada's request His attention is rivetted on Damayantī's Svayamvara Hastily bidding farewell to the sage, he sets out earthward much to the chagrin of the nymphs of heaven, who give vent to their spleen by sarcastic remarks about the lord of the gods running after a mortal woman Indra is accompanied by Agni, Varuna and Yama, three divine simpletons, who follow Indra because he happens to lead the way

The gods meet Nala on the way as he proceeds to the city of Kundina to attend Damayantī's Svayamvara They greet Nala and announce that they have a favour to ask of him Nala's heart overflows with sentiments of generosity and self-sacrifice at the thought of the gods coming to him as suppliants, but his charitable disposition is soon put to a severe test, when he is asked by the crafty Indra to undertake a mission to Damayantī on behalf of the four gods in order to persuade her to choose one of them as her husband.

Nala boldly refuses, though at the outset he had promised to grant any favour the gods might ask. He warns the gods not to

make themselves ridiculous by asking him to act as a messenger to a maiden whom he himself loves and pines for Indra is first sarcastic and then conciliatory, and the four gods join in exhorting Nala to earn eternal fame by carrying out his promise Bound by a promise, the mighty demon Bali and the great Vindhya mountain remain to this day where they promised to stay, why should he then hesitate to keep his? Life is transient and there is nothing lasting He should on no account neglect virtue, the abiding reality Fame, not Damayantī, is his true bride Who would renounce the beloved Fame, fairer than the moon, and faithful even when absent in the farthest regions, for the sake of a maiden whose possession is but a passing shadow?

Nala is flattered to hear these words, and in spite of his love for Damayantī, undertakes the mission urged on him by the gods Indra marks his pleasure by giving Nala the power of becoming invisible at will

CANTO VI

Nala reaches the city of Kundina and views its streets hallowed by Damayantī's feet He sighs deeply, thinking how the desire of his heart has been thwarted by the gods But he is determined to carry out his promise He goes about invisible by virtue of Indra's boon and enters the royal palace and the inner apartments assigned to the ladies of the royal household Seeing all, but himself unseen, he moves freely among the womenfolk, inadvertently jostling some and surprising others in their toilette Passing women are frightened when they touch Nala's invisible figure, and he is sometimes struck by a ball when it is flung about by the girls while playing

After these and similar adventures, Nala comes to see Damayantī, recognising her by her superior beauty, amidst a throng of beautiful maids He hears his own name uttered by a parrot, which has learnt it from maidens who had used it to console Damayantī in her grief His reflection on the bejewelled floor is not noticed, though clearly visible among his own portraits drawn by Damayantī's comrades for her diversion

Meanwhile, the four gods, not wholly depending upon Nala's mission, had sent women messengers to plead in their behalf. Nala who is still invisible rejoices to see the suit of three of the gods rejected by Damayantī, but he hears with misgivings the peroration of the messenger of Indra, which is cheered by her comrades in the hall What greater glory can befall a maiden, asks Indra's

messenger, than to be loved by the mighty Indra, the greatest among the gods ? Let her accept the invitation from Indra to share in the sovereignty of heaven and the worlds, and think of the pleasure there is in walks by the celestial Gangā, and in the garden of Nandana

Damayantī replies with a smile Indra's greatness is beyond the range of words, how can he be sufficiently praised ? Certainly will she serve Indra, but it is a human Indra, incarnate in the form of a mortal king, to whom she has given her heart Doubtless heaven is a land of bliss, but Bhārata, the best of lands, has both joys and duties to offer, and it is for happiness blended with religious virtue that she aspires Moreover the desires of mortals are determined by Fate, and their tastes differ The joy of success is common to all in an equal measure, hence no one is to be blamed for his likes and dislikes In a word, Damayantī makes it clear that Indra's merits, however attractive they may be, do not induce her to give up the man whom she loves

Indra's messenger is downcast by Damayantī's speech, and makes no reply But Nala is braced to hear her words

CANTO VII

In this Canto the progress of the story is halted by a description of the beauty of the princess Nala who is still invisible views Damayantī and describes her in detail, 'beginning from the hair and ending with the toe-nails', which is literally true He then decides to make himself visible to Damayantī and her friends

CANTO VIII

The girls are astonished at the sudden appearance of a stranger in the female apartments Damayantī, however, remains cool, bids the stranger welcome and asks him in poetic language to tell his name, origin and destination Without waiting for a reply, she addresses to him a high-flown description of his beauty (32-44) Where does the full moon go to on the moonless nights of the month, if it is not merged in his face ? Is he not the love god reborn, after his burning by Śiva? Or, perhaps he is some one allied to the gods, to judge from his lustre, surpassing gold, and the manner in which he has eluded the sentinels and made his entry.

Nala occupies the seat offered by Damayantī and coolly introduces himself as a messenger from the gods After a brief greet-

ing, he sets himself to describe the love of the four gods for Damayantī, and narrates in detail the wanton tyranny of Cupid over each of them (58-84) The trees of heaven have been stripped of their young shoots to provide leafy beds for the feverish limbs of Indra 'The god of fire has been so heated by Cupid that, having himself experienced what it is to be heated, he will not heat others again' The condition of Yama and Varuna is no better The gods, on hearing about Damayantī's Svayamvara, have come to the earth and sent the speaker as a messenger to her, who now delivers their combined message, couched in poetic language calculated to soften her heart

The gods in their message (90-106) appeal to Damayantī to have pity on them and not to let them be slain by the invisible arrows of the lowborn Cupid Let her adorn heaven without delay, but if she prefers to remain on earth, her motherland, they will transform the earth itself into heaven!

Nala concludes by entreating Damayantī to fulfil the purpose of his mission by choosing one of the gods as her husband Let her gratify Indra or save the love-sick Agni from his plight; let her take pity on Yama or choose Varuna

CANTO IX

Nala's appeal produces no effect on Damayantī who considers his words misplaced, and asks him to communicate his name and family He evades her question by suggesting that their conversation may run smoothly even without his disclosing his name, and that it is also the custom, among the good, not to utter one's own name (1-13)

Damayantī retorts that she, too, then must refrain from conversing with him, as it is not the custom among respectable women to talk with strangers Nala tries to smile away her retort and begs her to send a favourable answer to the gods Damayantī protests that a mortal woman can never be worthy of a god 'how can a hind desire the lord of elephants'? (16-29)

She continues, speaking indirectly through a companion, that the all-knowing gods ought to have been aware of her love for Nala whom she has determined to marry If he should refuse, she would end her life by suicide (30-35)

Nala is somewhat annoyed at these words, and rebukes Damayantī for preferring a mortal to a god the camel, likewise, loves the bitter and thorny Śamī plant, and rejects the sugar-cane As to suicide, Indra, the lord of the upper regions, will take her away,

if she hangs herself and remains suspended in the air, while the god of fire or water will only be too glad if she enters the flames or the water But Nala softens his tone and makes a further appeal to Damayantī by picturing for her a glorious union with one of the gods (38-59)

Damayantī heaves a deep sigh and calls Nala the worthy messenger of Yama, the god of death Upon her supplication, a girl invites the visitor to halt for the day and wait till the Svayamvara which is to take place on the morrow there is so great a resemblance between him and the portrait of Nala drawn before Damayantī by the golden swan Meanwhile, he must not talk of the gods again, her eyes are far too drenched with the onrush of tears. (61-69)

His cruelty comes home to Nala, and he begins to think himself not the messenger of Death, but Death himself But though pierced by the pathetic appeals of Damayantī, he remains faithful to his mission and makes a final attempt to persuade Further protest is useless, he says, for the gods possess various wish-fulfilling agencies which will at once bring her within their grasp How can she hope to marry Nala, if the gods are angry ? How can even the marriage rites, for instance, take place without the sacred fire, if the fire god burns with anger, but not in flames ? What mortal can obtain even the thing that is in his hands, if the gods mean to frustrate him ? (73-83)

Hearing these words, Damayantī begins to feel convinced that she has lost Nala for ever, and pours forth her grief in melancholy strains of the deepest despair She is anxious that the news of her death should reach Nala and bring home to him her undying love for him She asks the South Wind to scatter her ashes, after she is dead, northward in the direction of Nala's capital Her reason rocks, she weeps and bemoans her fate

Damayantī's tears stir the inmost depths of Nala's heart He forgets his mission and discloses his identity in an impassioned address, the frenzy of which is in marked contrast to his cool-headed advocacy of the claims of the gods Why does she weep ? He asks. Does she not see Nala standing before her ? Soon, however, he realises that he has proved false to his mission and brought on himself irreparable disgrace But he is conscious of the sincerity and innocence of his motives and the power of Destiny, so he prepares to face the gods with courage, in defiance of whatever aspersions may be spread by the glib tongue of report (101-126)

Now the golden swan appears suddenly, and advises Nala not to afflict Damayantī any more, nor stand in any more awe of the gods, since he has exerted himself so sincerely in their cause Nala asks Damayantī to think well before she makes her choice lest she should afterwards repent He says so quite indifferently, and not for fear of the gods He will repay her love even by sacrificing his life, if it is for her good (127-135)

A great change comes over Damayantī The straightforward maiden who adduced learned arguments about the respective merits of heaven and earth while replying to Indra's messenger, and bandied retorts with Nala himself, observes incorrigible silence when his identity is revealed to her A girl companion intervenes, and reproduces what Damayantī once addressed to Nala, while looking at his portrait and drenching it with her tears (143-155)

Damayantī then gives a hint, unperceived by others, that Nala should come to her Svayamvara along with the gods Nala consents and returns forthwith to the gods to give them a true report on the failure of his mission

CANTO X

This Canto describes Damayantī's Svayamvara Princes of diverse lands are on their way to the festal gathering, and huge multitudes betake themselves to the city Kundina, some to seek the hand of the princess, some to carry her away by force, others to wait upon the rest and yet others merely to look at the spectacle (3) The poet explains why certain among the gods did not attend the Svayamvara Brahmā was too old to entertain the idea of marriage and Kubera too ugly for that purpose (13, 16) The four gods Indra, Agni, Yama and Varuna, whose proposals had been rejected by Damayantī, come to the Svayamvara, each assuming the form of Nala To acquire the similitude of Nala's beauty was no easy task They made and remade the moon and the lotus their face, and looking at it in a mirror, broke it up anew, it was not beautiful enough (20)

The royal guests are received with lavish hospitality. Coming as they do from different regions, they do not understand one another's dialect and so speak Sanskrit, the common language. The next day the Svayamvara opens, and the suitors arrive and occupy their seats Nala comes, too, and eclipses the others by his radiance, as the moon does the stars (27-39)

There are now five Nalas, the true one and the four gods disguised as Nala The kings who are jealous of Nala's beauty console themselves by saying that after all there are several others like him The beauty of the bogus Nalas attracts even the real Nala who, not suspecting the fraud, asks them if they are Cupid, Purūravas and the two Aśvins, all models of beauty The impostors calmly reply that they are none of these (40-45)

The Svayamvara begins in brilliant sunshine Vālmīki praises it and Śukrācārya describes it in detail But king Bhīma, Damayantī's father, is at a loss how to describe the numerous kings to his daughter Visnu who is present on the scene relieves the embarrassment of the king by asking Sarasvatī to introduce the princes to Damayantī in orations worthy of the distinguished assembly.

A laboured description of Sarasvatī follows, in which the various limbs of the goddess are described as representing different branches of learning (73-87) Damayantī is then summoned to the assembly, and the poet here describes her beauty and adornment in elaborate verses (91-107)

The splendour of the princess creates a sensation among the suitors, who with faltering tongue express their admiration in playful if hyperbolical verses, designed to convey the confusion of their mind (111-131) They are at a loss to find out who created Damayantī was it the age-worn Brahmā or the Moon, or the Spring, or the god of love ? Indra who sits close to Nala opens his mouth to describe her with a few well-chosen epithets, which at the same time represent the names of nymphs, Indra's mistresses in heaven Nala looks at him warily, but the crafty dissembler explains away the names in a sense suited to mortals The Canto ends with the joyous shouts of the people

"There goeth she, the maiden beautiful in her adornment There goeth the Urvaśī of the earth, stepping forth to the altar."

CANTO XI

Sarasvatī expounds the merits of the suitors with unsurpassed eloquence and commends them to the favour of Damayantī, who rejects them one after another After disposing of the gods, the goddess addresses the mortal princes and asks them to behold the daughter of Bhīma if they look and look, they will not be satiated with gazing even in millions of years (24).

Sarasvatī praises severally the lords of the seven islands (Puskara, Kuśa, Plaksa, Śāka, Krauñca, Śālmala and Jambū), and Damayantī in her turn rejects them with undisguised apathy, despite the sonorous verses in which their merits are extolled The goddess often refers to attractive features of the regions under the sway of one or other of the kings In the Puskara island, the great Banyan tree with its ripe fruits and evergreen leaves looks like a mighty sunshade of peacock feathers (30) The Jambū river flowing near the edge of the Jambū island has the juice of rose berries for its waters and gold for the ooze of its bed (86) In the Kuśa island, the mighty clumps of Kuśa grass are watered by the rain clouds pierced by their swordlike blades undulating in the wind (59) Sometimes the goddess enumerates the joys accessible to Damayantī in these lands In the Ocean of Wine, encircling the Śālmala island, she will indulge in drinking bouts with her beloved and her maiden companions (68) In the Śāka island, while she walks on the crest of the Mount of Sunrise, her beauteous face will give to the delighted inhabitants the idea of the rising moon (14) In the Plaksa island, she will desire to sport in the swings suspended from the branches of the great fig tree of the place (74)

The kings of Avantī, Gauda, Mathurā and Benares are next described If Damayantī marries the king of Avantī, the river Śiprā while she indulges in sports in its waters will be her friend, embracing her with its wavy hands (89) The dark-complexioned king of Gauda embraced by her, will look like a fresh raincloud coming in contact with the crest of the golden Mount of Sumeru (98) With the king of Mathurā for her husband, she might enjoy pleasure walks amid the balmy flowers of Vrndāvana (107) Sarasvatī recounts the virtues of the king of Benares, and glorifies the sanctity of the holy city, which grants remission of sins and ensures both worldly pleasure and religious piety

The declamations of the goddess fall on deaf ears and leave Damayantī cold and indifferent Their merits fail to attract her, and she is led from one prince to another, disappointing all of them. She rejects the lord of the Puskara island, because 'the soft name Nala is not his', and the lord of the Śāka island, because the divine Indra never came as a suppliant to him as he did to Nala (32, 46)

CANTO XII

The theme of the preceding Canto is continued Sarasvatī recites the praise of the kings of Ayodhyā, Pāndya land, Kalinga,

Kāñcī, Nepāla, Malaya country, Mithilā, Kāmarūpa, Utkala and Magadha The goddess describes each king with undiminished eloquence, and conjures up a picture of pomp and grandeur, which, however, fails to strike the imagination of the princess, who is as indifferent as ever Sometimes, as when the king of Utkala is described, she silently utters Nala's name with the picture of her beloved growing clearer and clearer before her mind's eye (86) Sometimes she is bored by the description of a king, and gives an explicit hint to Sarasvatī not to continue her eulogy of him (31)

CANTO XIII

Damayantī has by now rejected all the notable princes, and she is therefore led before the five Nalas, that is, the real Nala and the four gods assuming his form Sarasvatī is afraid to displease the gods by explicitly referring to the peculiar characteristics of each, and so reveal their identity, which they are anxious to conceal At the same time, she loves Damayantī too well not to be just to her, in the face of the insidious fraud of the gods, each of whom earnestly hopes that she will mistake him for Nala, and choose him as her husband Sarasvatī, therefore, describes the four gods in turn in verses which have a double meaning One interpretation of her language refers to the god, the other to Nala Damayantī is cautious, and does not mistake any one of them for Nala (1-26)

The goddess then describes Nala himself But to avoid being accused of singling out the real Nala from among the dissemblers, she declaims again in ambiguous language And in the closing verse, in language capable of five interpretations, one for each of the dissembling gods, the fifth for Nala (27-34) This serves only to perplex the poor girl, who is dazed and bewildered with doubt and hesitation How will she find out the truth in the presence of these five who confuse her mind ? Is it not owing to her own miserable fate that wrong has usurped the place of right? She might, indeed, ask the kindly goddess to indicate the genuine Nala, but that will expose her to the hostility of the offended gods, and she will never sacrifice such a jewel of a friend for her own selfish gain Or, she might ask the true Nala to disclose his identity, but how can she do that, discarding shame, while the whole assembly hears her words ?

CANTO XIV

Bewildered with confusion, Damayantī worships the gods in the open assembly with flowers and hymns, which softens their

hearts They now exhibit certain characteristics peculiar to gods, which automatically distinguish them from Nala (18-24)

Damayantī furtively glances at Nala and back again at Sarasvatī, and feels a new bewilderment of bashfulness and emotion. Playfully teasing her for a while, Sarasvatī leads her to the presence of the gods and implores their mercy, explaining why Damayantī is unable to choose any of them (33-45) The gods nod assent, and Nala is formally chosen, for the princess places round his neck a wreath of Madhūka flowers, interwoven with blades of Dūrvā grass (48).

The four gods now assume each his own form, and the hitherto invisible companions of Indra and Yama come into view (60-68) Sarasvatī in her turn reveals her divine stature, and the gods join in conferring various boons on Nala (69-85) Sarasvatī bestows on him boons suited to her character as the goddess of learning and poetry (88-92)

The gods and the goddess then address Damayantī Nothing is unattainable to her, chaste as she is, yet they vouchsafe to her the inviolable character of her wedding vow May knowledge grow in her mind and issue in wisdom (93-94)'

The divine visitors then take their departure for heaven, while the disappointed suitors are consoled by the fact that Damayantī's father, in response to her entreaties, gives them for wives certain of the maiden companions of the princess, who had learnt from her all her accomplishments, and practised them. This happy endin delights all, and the Canto closes on a note of joy

CANTO XV

Preparations are made for the formal marriage of Nala and Damayantī, and the festivities connected with it Walls are painted and houses decorated, the streets are overhung with perfumed wreaths of artificial flowers, while the bejewelled pavements radiate their gleam (12-15) Music bursts forth from all kinds of instruments playing in harmony, and the resonance of the music, together with the swelling noise of the crowd, is heard on the billows of oceans far away (1 -18)

ut the chief aim of the Canto is to describe the adornment of Damayantī and Nala on the eve of their marriage. A turgid description follows, with details of toilette and ornaments (2 -71). The work of embellishment is entrusted to efficient girl companions who bestow their care on Damayantī, while experienced servitors minister to Nala. Damayantī's natural beauty outshines the jewels

and the gold of her ornaments which at moments seem to be useless, while at times it is not clear whether the ornaments shine by her or she by them (48, 27) The description of Nala's adornment is even more laborious and artificial than that of Damayantī.

Nala now sets out from the palace, assigned to him in the city of Kundina, to the residence of his bride, where the marriage ceremony is to take place As he goes in his chariot through the streets, followed by the bridal procession, the women of the city rush out to have a look at him, and there are amusing instances of their distraction and precipitate haste (73-81) Their eyes are fixed in a continuous gaze One of them does not notice even her pearlstring, torn and slipping off her body, while another puts her toy lotus into her mouth instead of the favoured betel

Some of the women indulge in magnificent soliloquies in praise of Nala's splendour and Damayantī's love for him (82-91). 'She hath chosen him, spurning Indra, the lord of all the gods, the generation of love by Cupid in the hearts of men since the beginning of the world, hath reached its culmination in the union of Damayantī and Nala' A prosaic Canto thus ends in a poetic vein.

CANTO XVI

This Canto opens with a description of the marriage procession, after which important items of the marriage rites are mentioned, including details of the ceremonial presents given to Nala by his father-in-law A more agreeable note is struck with the description of the feast, at which the guests accompanying the bridegroom are entertained The flirtation of the guests with the beautiful waitresses is narrated in detail (48-110)

After a stay of five or six days in the house of his father-in-law, Nala returns with his bride to his own capital, where the daughters of the citizens receive him in jubilation, showering on him grains of parched rice in token of welcome

CANTO XVII

The events described in this Canto are but remotely connected with the story of Nala The four gods, while returning from Damayantī's Svayamvara to heaven, meet on their way a dark, advancing multitude, amid which they discover Lust, Wrath, Greed and Delusion who are graphically described (13-34) The surging crowd has a spokesman, who voices forth exceedingly heretical and materialistic doctrines, and makes a pungent attack on the orthodox system of religion (36-83).

The four gods now appear in the role of protagonists of the traditional faith Indra, Varuna, Yama and Agni, each in his turn, wax eloquent in praise of the orthodox religion and defend it by appealing to the Scriptures and traditional custom and belief (84-106). The audacious critic of the established order turns out to be a panegyrist of Kali, the spirit of sin, who is discovered in a chariot in the company of Dvāpara, the spirit of fraud and deception Kali astonishes the gods with the false grandeur that is the livery of evil

Kali steps forward disdainfully and announces his intention of repairing to Damayantī's Svayamvara to seek her hand The gods, smiling to each other, inform him that Damayantī has chosen a mortal, ignoring the assembled gods and demigods The news throws Kali into a paroxysm of rage He reproaches the gods for humbly submitting to their humiliation and swears to wreak vengeance on Damayantī by compassing the ruin of Nala The gods try to dissuade Kali from embarking on his unholy project, and this leads to an altercation in the form of an exchange of repartee between Kali and the others (153-157)

Accompanied by Dvāpara, Kali then sets out for the land of Nisadha and soon reaches Nala's capital, which is a sanctuary of piety and religion Kali is swept off his balance, and filled with despair, at the sight of the rites and observances pertaining to the orthodox religion, which follow their undisturbed course in the city (163-204) The spirit of sin wanders for years, looking for an opportunity to secure an advantage over Nala, but hears no evil report about him, not even in the gossip of the streets He takes shelter in Nala's pleasure garden in a Bibhītaka tree Meanwhile Cupid draws his bow to wait upon Damayantī and Nala.

CANTO XVIII

This Canto opens with a description of Nala's palace (3-28), but its chief object is to describe the joys of Nala and Damayantī on the first night of their marriage The description, however, fluctuates, and wanders from one day to another It is coarse and outspoken in places, but has the saving grace of a diction which is impassioned and poetic

CANTO XIX

The subject of this Canto is the description of the morning Bards come to the palace door and sing the glories of the rising sun with a view to awakening Nala and Damayantī whom they

think to be still asleep. The queen is pleased with their description, and rewards them for their musical strains Meanwhile, Nala returns from his ablutions in the celestial Gangā, whither he was taken by his magic chariot before the arrival of the minstrels.

CANTO XX

Nala spends the forenoon in jesting and teasing Damayantī, taking into his confidence a girl companion of his consort, named Kalā Playful and witty remarks are freely exchanged between the king and the girl, and the former does not hesitate to indulge in frivolities In 74-96 Nala addresses Damayantī, recalling various experiences of their conjugal love. At length a lady minstrel enters, and announces in dignified strains the hour of noon, and the time for the ceremony of the bath (158-60).

CANTO XXI

Nala takes his bath after the reception of feudal princes, and participation in military exercises The midday bathing rites are described in detail (9-20) Then follows a long account of the worship of Visnu by Nala The chamber of worship with its heaps of flowers is described in some extravagant lines (22-31), which is followed by particulars about the ritual (32-50) Nala addresses a long hymn to Visnu, whose various incarnations are invoked (53-118).

After the midday meal, Nala is joined by Damayantī who is followed by her companions, one of whom carries a cuckoo perched on a crystal rod The girls sing the praises of Nala and Damayantī to the accompaniment of lyres, after which a tame parrot reproduces the verses recited by the maidens, in a manner which meets with the approval of the cuckoo (131-43).

Evening approaches and the girls leave the place on various pretexts Damayantī then briefly describes the sights and sounds of the evening, and Nala follows with an eloquent tribute to her radiant beauty and the musical notes of her voice (151-61). He then takes leave of her to go down to the river for the evening rites.

CANTO XXII

Nala returns to Damayantī after the evening ablutions, and both indulge in a playful description of the moon in the form of dialogue Darkness and moonshine are adequately described, and justice is done to the moon's glory The poem comes to an end without recounting the tragedy of Nala's subsequent career.

CANTO I

1 Nala was a mass of radiance, resplendent from festivities, the circle of his fame serving as a white umbrella for him Drinking in his story, protector as he was of the earth, the gods do not in a like manner esteem even nectar

2 Nala, whose story by the varieties of its sweetness surpasses nectar, was the lord of the earth, marvellous in his virtues The flaming trail of his might and the circle of his fame served as a sceptre of gold and a unique, white umbrella

3 His story, kept in mind, purifies the world in this age, as if by washing with water, why will it not purify my speech, which, though crude, is solely devoted to him ?

4 Creating as he did four stages (in each of the fourteen branches of knowledge) with the attributes of study, understanding, practice and teaching, I know not why he himself created "the character of being fourteen", in the fourteen sciences [1]

5 Learning, a dancer on the tip of his tongue, became eighteenfold, like the three Vedas multiplied by the (six) Vedāngas, as if out of a desire to conquer the sovereignty of each of the eighteen islands [2]

6 Being the lord of the regions, his might was composed of portions from the divine lords of the regions He had in the law-books a third eye, which checked the march of desire, and indicated his descent from the three-eyed Śiva [3]

7 In the Golden Age, Nala having established Virtue on its four feet,[4] who did not practise religious austerities ? For even Vice, lean and thin, turned an ascetic, touching the earth with only the little toe of one foot [5]

8 The dust raised by his army in his expeditions, the dust that was beautiful like the smoke of the blazing fire of his might,

1 Four stages or aspects of fourteen sciences ought to make fifty-six, so the poet asks why they are still spoken of as being only fourteen See, however, Notes

2 In this verse the number of sciences, with which the king was conversant, is raised to eighteen

3 Śiva had destroyed Cupid, the god of desire, with the fire issuing from his third eye

4 Truth, non-stealing, quietude and self-control.

5 A mark of severe austerities imply' g that vice was practically absent

went and fell ınto the moon, a sea of nectar,[6] and there turned into clay, ıt forms the lunar spot

9 Hıs numerous enemıes spread theır dısgrace, as ıf ıt were the charcoal left by the fire of theır valour, quenched ın battle by the copıous rain of arrows loosed by hım, who was, as ıt were, a cloud wıth the sound of hıs flashıng bow[7]

10 He, the slayer of kıngs, shone wıth the 'ceremony of cırcular wavıng of lıghts' performed (ın hıs honour), after havıng gone round, wıth a vıew to conquest, the cırcle of the earth, refulgent wıth hıs mıght, that was radıant as the fires whıch burnt up completely the cıtıes of hıs enemıes

11 Excessıve raıns, prevented by Nala throughout the entıre earth, rendered free by hım from the evıls known as the Ītıs,[8] never left the eyes of the gazelle-eyed mıstresses of hostıle kıngs, beıng wıthout any other place of refuge[9]

12 The shuttle that was the skıll of hıs soldıers, acting ın cooperatıon wıth the loom that was hıs mıghty sword, wove on the battle-field, wıth hıs moon-coloured vırtues servıng as yarn, the wıde cloth of hıs fame coverıng the lımbs of those maıdens, the regions of the sky

13 Just as hostıle kıngs gave up creatıng dısaffectıon among hıs subȷects for fear of hım, sımılarly dıd even mutually conflıctıng attrıbutes gıve up theır contrast out of fear for hım ? For by vırtue of hıs power he was both conqueror of enemıes and conqueror of frıends, he saw through spıes, and at the same tıme dıd not see through spıes[10]

14 The Creator draws round the sun and the moon, a halo for a cancellıng mark, whenever he thınks, "These two are useless in the presence of Nala's mıght and fame"[11]

6 Cf 11 97, 22 93

7 See Extracts from C˜ dūpandıta

Excessıve raın stands at the head of the Ītı evıls

ı e excessıve raın was present only ın the shape of the te s shed by the wıdows of Nala's enemıes kılled by hım ın battle

10 The apparent contradıctıon ıs to be reconcıled by construın the epıthets as follows "He was the conqueror of enemıes and the conqueror of (ı e more powerful than) the sun, he saw through spıes as well as through hıs own ȷudgment"

11 The halo of the sun, lıke that of the moon, ıs fancıed as a cırcle drawn round a word to ındıcate that ıt ıs to be cancelled The ıdea is that

15. 'This man will be poor'—this script of the Creator present on the forehead of suppliants was not made false by the king, for having surpassed the Wishing Tree (in generosity), he made poverty itself poor

16. Two things were regarded by him as his two blemishes, resting on his head in the shape of his divided hair, namely, that he did not by partitioning the (golden) Mountain of Meru, put it at the disposal of suppliants, and that he did not turn the ocean into a desert, by giving away 'waters of gift' [12]

17. The able king, with a splendour like that of the sun, rose in prosperity day by day, joyfully passing his time with poets and scholars, who ceaselessly practised their art, (just as the powerful sun rises each day in joy, creating the hours with the planets Venus and Mercury constantly staying by its side)

18 Did the Creator mark his foot with an upward line[13] to indicate that it would be uppermost (in beauty and position) in the future ? For it (now) puts the lotus and the new leaf below it in rank, and plants itself on the heads of all the kings of the earth

1 Coming to the end of his boyhood, he achieved the conquest of the world, and by that means the acquisition of inexhaustible treasure, then did youth embrace his body, just as the season that is Cupid's friend[14] embraces a forest

20 His foot held the lotus in contempt, in the leaves of trees was there even an iota of the beauty of his hand ? The autumnal full moon was not fit even to act as a slave to his face

21 Did not the Creator reckon his merits with crores of lines, the hairs of his body ? Did not the maker of the world put the pores of his skin for zeros to indicate the absence of defects ?

22 Verily his arms received the length and stoutness of a bar, while storming the forts of his enemies, and in the same activity the splendour of his chest assumed the breadth and unassailable strength of the shining panel of a fortified door

23 His face eclipsed the moon with its smile, which was but a fragment of its grace, and threatened the beauty of the lotus with its eyes, which were but a part of it, so it had nothing similar to it in the world, which had no other beautiful object that surpassed those two.[15]

12 Refers to the ceremonial water accompanying gifts See 5 85, 86.

13 Refers to a line believed by astrologers to bring luck.

14 i e the spr g

15 i e the moon and the lotus.

24 The lotus was vanquished by his eyes, his mere smile conquered the beauty of the moon but is there anything else as beautiful as the lotus and the moon ? Lo, great is the scarcity of objects worthy of comparison with his face

25 The Camarī deer, under the pretext of wagging her tail, seems to say again and again that the desire of her mass of hair to be similar to his hair is a childish prank which does not constitute an offence [16]

26 The beautiful women of the three worlds had with regard to the king two kinds of delusion produced by Cupid, the one owing to the Cupid-like beauty of the king, and the other owing to their heart's desire for him

27 A deep-rooted habit acquired by the maids of heaven, while eagerly drinking him in with eyes that never closed, is still manifested by them by their flickerless eyes [17]

28 The mistresses of serpents, who hear with their eyes, both praised and reproached their eyes inwardly on account of Nala, thinking, "These our eyes which hear of him have their existence crowned with success, but they are futile, as they do not see him "[18]

29 Women of the earth, seeing him even while their eyes were closed by virtue of constant contemplation, did not have in the matter of looking at him the slightest hindrance caused by the closing of their eyes (during sleep)

30 What woman was there, who did not see him in dreams, or who did not utter his name by mistake, or who did not arouse her erotic feeling during dalliance, by contemplating her husband in the form of Nala ?

31 With the sole exception of Damayantī, what beautiful woman, no longer proud of her beauty, after having seen him,[19] did not darken with her sighs the mirror, which she had taken up in her hand, to look at herself, thinking, "I am worthy of Nala in beauty" ?

16 Lit the childish prank of her mass of hair wishing to be similar etc

17 Goddesses being immortal never wink, this characteristic is here alleged to be the outcome of a habit of gazing at Nala

18 Serpents are believed to hear with their eyes Here, their mistresses heard of Nala with their eyes, but did not see him as they lived in the nether world

19 i e Nala himself or his portrait Damayantī fell in love with Nala [illegible] seeing him

32 Just as Pradyumna, carried by the bird[20] which feeds on serpents, was forcibly introduced into the city of Bāna surrounded by fire, similarly Cupid, borne by the age that enjoys pleasure,[21] was introduced into Damayantī's mind occupied by Nala

33 The daughter of king Bhīma devoted her mind, utterly subservient to the command of Cupid, particularly to Nala, worthy of her wealth of beauty, of whom she had repeatedly heard

34 Every day coming to pay homage to her father, she took delight in the recitals of panegyrists, and was profusely thrilled, hearing of Nala, while they sang the praises of kings

35 During conversation with her friends, when she heard from a friend the name 'Nala', though it referred only to the grass of that name,[22] the slender damsel, quickly leaving other matters, made her ears ready to listen to it in joy

36 "I am afraid of the dead Cupid, with eyes that never blink, so cite somebody else as an illustration" So saying, she made those who praised young men install Nala in his place as an example [23]

37 She used to ask messengers, Brāhmanas, panegyrists and bards from the land of Nisadha, about the virtues of Nala under various pretexts, then listening to the story of his fame, she long remained sad

38 "Draw on the wall of the recreation hall a lover and his beloved excelling the three worlds in beauty" Thus saying, she used to see the love of Nala and herself, which she caused to be depicted by some clever artist

39 Was there a night when she, sleeping, did not see Nala, whom she had made her husband in her mind? Owing to the power of destiny, sleep makes even an unseen object the guest of the eyes of men

20 Garuda

21 i e youth

22 The grass 'Nala' is a kind of reed

23 A beautiful youth is usually compared with Cupid, but Damayantī caused Nala to be substituted for Cupid on the ground that the latter was a sort of spectre, having died aforetime at the hands of Śiva Further, Cupid being a god does not blink his eyes

24 i e when the artist was told to draw two lovers, the most beautiful in the world, he drew a portrait of Nala and Damayantī in the company of each other

40. Though never seen by her before, the king was shown to her by sleep as a mighty secret, concealing him from her closed eyes, and even from her mind, dormant owing to the inaction of the external organs of sense

41. Lo, to her, tortured by Cupid, even in the winter the days became long, and even at the height of summer the nights put on loads of fat [25]

42 A time came when Nala likewise heard from people of her merits, enough to make a youth lose his patience, merits that assumed the role of a string for joining together the pearlstring of the fame of her beauty

43 So getting an opportunity, Cupid, who was jealous, because he was surpassed by Nala in beauty, wished to conquer him by means of Damayantī, the embodiment of Cupid's own unfailing strength

44 Damayantī's excellence was made by the king the guest of his ears, and Cupid, too, joining arrows to his bow for destroying Nala's elevated strength of mind, made the string of his bow "the guest of his ears" [26]

45 Then Cupid, connecting his bowstring with arrows, daring in his attempt to conquer that strong-minded man, verily staked the fame which he had earned by his conquest of the worlds

46 So it was the never-failing desire of the Creator, wishing thus to unite Damayantī with Nala, that displayed itself, when even flowery arrows such as those of Cupid, pierced the armour of his steadfast character

47 Lo, what else, Brahmā himself, consumed by the weapon of Cupid, still takes refuge on the lotus growing on the waters ;[27] it seems, however, as if Nala could not surmount the influence of Cupid, owing to the latter being the shadow of his own body [28]

48 Did the two pitchers of her bosom flash as youth's new offering to her ? For (with their help) swimming across the impassable river of bashfulness, the slender maiden entered the heart of Nala

25 i e became long.

26 i e drew it up to his ears to shoot his arrows Cf 4 1, 12 109

27 i e in order to mitigate his heat, the lotus being Brahmā's seat The reference is to Brahmā's passion for his own daughter Sandhyā and others

28 Cupid is fancied as a mere shadow of the far ore beautiful Nala, and, a man cannot avoid his own shadow, Nala could not avoid Cupid.

29 For pitchers used as aids in swimming see 2. 31.

49 What Cupid did to Nala, who was concealing his restlessness from others, was known to the night as well as his bed, both of which, soft with moonshine, witnessed his sleepless suffering

50 The powerful Nala, though consumed by Cupid, did not ask the king of Vidarbha for the hand of his daughter the proud would rather renounce both life and happiness than forsake the single vow never to beg

51 Feigning to be sad on account of something, he concealed the succession of his sighs caused by her absence, and denied his paleness, by attributing it to an excess of camphor in the sandal paste applied to his body

52 Luckily, even while in company, he was able to conceal what he addressed to his beloved seen under an illusion, as well as the fact that he fainted, while the lutanists played the cadences of the fifth note of the gamut

53 The king, who had the reputation of being the foremost among those whose passions were subdued, was ashamed when the irresistible power of Cupid became by degrees manifest in him

54. The power of discrimination, nor the other virtues could restrain Nala's disquiet; for where there is love Cupid produces this disquiet that is never restrained such is the natural law of the universe.

55. When, in spite of his efforts, he became unable to sit in the royal assembly even for a moment, without betraying signs of being in love, he desired to betake himself to a secluded place, under the pretext of recreation in his pleasure garden

56 Then he who excelled Cupid in beauty ordered his servants to make a chariot ready, apparently in order to visit a garden in the outskirts of the city along with some friends who knew his secret

57 The servants then brought his white, well-decorated horse, powerful in speed and more than a man's height in size, who used to cleave the floor of the stable with his constantly moving hooves

5 The horse was brilliant with the lustre of his mane, the lustre that resembled moonlight, and seemed to arise, through the inner passage of the nape, from the curl of hair known as the 'divine jewel', located on the surface of the neck

59 His feet were attended by particles of dust raised by his ceaseless cleaving of the surface of the earth, as if they were the atom-sized minds of people coming to study the superiority of his speed

60. It seemed as if the horse, repeatedly shaking his snout, was eager to tell the king about the glories of his speed, but kept silence, thinking, "What need to tell? He knows the mind of horses himself"[30]

61. The horse was white with fame by reason of his carrying the great warrior emperor on the highway, without the help of any other horse, and, with the bright lustre of his teeth he was laughing[31] at the capacity of the sun's horses, who were not like him[32]

62 He was clearly demonstrating the fact of his being the king of horses by means of the emblem of two waving Cāmara whisks, namely, his tail and mane, moving and gleaming white

63 The horse vied with Garuda, already forcibly humbled in his pride of speed, also in his power of devouring serpents, by means of the long and beautiful reins attached to his mouth[33]

64 Then the large-eyed Nala, the Indra of the earth, who had conquered all kings, mounted that horse born in the land of Sindhu, white as the moon, and finer than the horse of Indra

65 Just as the solar rays follow the sun, similarly bright-looking horsemen followed the king, who rode that swift horse, and whose lotus hand was distinctly marked by figures of lotus blossoms[34]

66 As Nala went along adorning that horse of great speed, and beautiful in his dress befitting a rider, he was gazed at by the inhabitants of the city, whose eyelashes were totally motionless with joy

67 In a moment, simultaneously with the showers of looks of the people, Nala with the lustre of the moon and the might of Indra, issued forth from the city on that horse, whose speed the wind might emulate[35]

68 Two cavalry battalions in the vanguard of Nala's army, brandishing the tips of their lances at one another, fought a mock fight out of fun, crying 'Take, Strike'

30 See 5 60

31 In Sanskrit poetry a laugh is always white, here the white lustre of the teeth is fancied as a laugh

32 Unlike Nala's horse, the horses of the sun could not singly draw his chariot

33 The reins attached to the mouth of the horse are fancied as serpents in the mouth of the divine bird Garuda who feeds on them

34 A sign of luck

... worth studying by the wind

69 The horses, proud of their own speed, raised a volume of dust enough to dam up the ocean, as if they thought, "How many steps will this earth provide for us to pass over? So let the ocean, too, be turned into earth"

70 Half striding in the air, with their mouths bent downwards, the horses refrained (from traversing the sky), as though thinking, "As Visnu traversed the sky even with a single foot,[36] it will be a shame for us horses to traverse it with four"

71 As the Buddhists[37] of the land of Sindhu, when they reach their monastery, do out of faith in the sayings of Buddha, so did the king's cavalry soldiers, on reaching the garden of pleasure, make a circular formation with the large number of their horses

72 The horses adorned the place with the beauty of their circular formation, ceasing to trot, as if thinking, "The regions have already been traversed by his enemies, and his fame has already turned the ocean into a cow's footprint"[38]

73 Does not the wind even to-day, making circular movements in the shape of whirlwinds, learn from the circular trottings, which Nala ably caused his horses to make on the ground under his umbrella?

74 Just as Visnu enters the ocean which has a lustre like that of clouds, and is tinged with the hue of corals, in order to sleep in it, similarly the king soon after went and entered the thickly shaded pleasure garden, tinged with the hue of new leaves, to divert himself

75 The looks of the citizens resembling a company of friends following (a departing friend), going with eagerness up to the border of the woodland, turned back as he gradually went out of sight.

7 The king then saw in the lovely flowers and fruits the beauty of the garden, pointed out to him by the gardener with his hand, with his fingers to the fore

77 The trees, taking flowers and fruits in their leafy hands, shaken by the gusts of wind caused by birds flying over them, learnt the manner of according hospitality to him from the multitude of old sages living in the garden

36 During his Dwarf Incarnation

37 The reference is to the custom of circumambulation of a monastery by Buddhist monks

38 i e Nala's enemies, routed in battle, have already covered all directions, and his fame has spread beyond the ocean, so it is unnecessary for the horses to cover the s e distance over again

78 Looking about with curiosity, he saw there a Ketaka flower, which, in the guise of the bees settling on its full-blown leaves, was bearing a disgrace spreading on all sides, the disgrace which it had earned, owing to its rejection by Śiva [39]

79 Angrily did he rebuke the Ketaka flower thus: [40] "Thou art hated by Śiva, because, piercing with thorns, thou art thrust by Cupid, like a barbed arrow, into the hearts of lovers in separation Being inextricable from there, thou dost end their lives

80 "With the needle of thy point as a help, Cupid weaves the two sheets of a loving couple's disgrace, verily he plays havoc on the wood that is the heart of forlorn lovers by means of thy serrated leaves

81 "Cupid, though his hand is moist with the honey flowing from his (flowery) bow, discharges his arrows at me, devoted as I am to Damayantī, smearing his hands with thy pollen as though with dust"

82 He saw fruits on a pomegranate tree, which was being fertilized with smoke, as if they were pots engaged in rigorous austerities, drinking in smoke, face downward, in order to attain the height of Damayantī's breasts

83 He saw a pomegranate plant, with birds on it, and with thorns clearly visible, as if it were a forlorn maiden, clearly thrilled at the memory of her beloved, while it had arrows of Cupid made of Palāśa flowers, namely, the beaks of parrots,[41] piercing its rent and crimson heart, in the region of its breasts, its fruits

84 On a Palāśa flower, resembling a crescent-shaped arrow of Cupid, and rending the hearts of lovers in separation, he saw the stalk, as if it were a portion of liver attached to it, apparently owing to its habit of eating away the flesh of pining lovers away from their homes

39 It is forbidden to worship Śiva with Ketaka flowers, which is here regarded as a disgrace The bees settling on the yellowish Ketaka flowers and appearing like dark spots are the symbol of this disgrace

40 Most of the verses from 79 to 101 speak of the effect produced by diverse flowers on pining lovers

41 The red beaks of parrots pecking at the rosy interior of cracked pomegranates are fancied as arrows of Cupid, made of scarlet Palāśa flowers, penetrating the bleeding heart of a maiden separated from her lover

42 The sight of the brilliant Palāśa flower being unbearable to lovers in separation, the Palāśa, the literal meaning of which is "carnivorous", is fancied as having eaten away their flesh, while its dark stalk is the liver which the flower has not yet been able to absorb

85 With both fear and ardour, Nala gazed at a young, gently quivering creeper kissed by the breeze It was covered with the sprays of the honey of flowers, and had buds beaming with smiles

86 He looked at the rows of Campaka buds, as if they were ceremonial lights in honour of Cupid, that were amassing sin in the shape of their soot, namely, the bees settling on them, because they killed forlorn lovers, like moths [43]

87 He deemed the pollen inside the flowers to be blinding to lovers in separation, as if it were ashes from the body of Śiva, which came to be attached to the arrows discharged at him by Cupid in times of yore

88 The suffering Nala saw a ground lily expanding its flowery hands in indifference, while the forest, "with blossoming Karuna trees in it",[44] heard from the cuckoo the story of forlorn lovers' plight, together with the humming of the bees

89 He saw a mango tree angrily buzzing with the hum of agile bees, as if it wished to give separated lovers the fright of a threat, with the buds of its flowers playing in the air

90 Mournfully he looked at the red-eyed cuckoo birds, which seemed to curse wayfarers thus "Pine away every day more and more, fall into repeated swoons, suffer from heat"

91. With a restless mind, gazing at a Campaka bud, high-crested with a wreath of bees, he surmised in fear that it was a comet rising to imperil forlorn lovers

92 He saw a Nāgakesara flower, with its pollen streaming from it, and with a line of bees, which had settled on it, slipping down with circular movements, as if it were a grindstone with glowing sparks issuing on account of Cupid's arrows being whetted on it [45]

3 Cupid was ashamed, when he saw the lines of humming bees flying from the flowers to Nala's fragrant limbs, being attracted by their excellence, for he mistook them for his own arrows, ill discharged from his bow.[46]

43 The Campaka, like the rest of the flowers mentioned in this section, is regarded as intensifying, when seen, the sorrows of lovers in separation Here the Campaka flowers are fancied as lights, and the bees settling on them as lampblack, which again is a symbol of sin

44 Means also "taking pity"

45 The Nāgakesara (Assamese 'Nāhor') is a round flower with white petals and bright yellow stamens Here, the pollen is likened to sparks and the bees to arrows

46 The lines of humming bees coming towards Nala are described as clumsily shot arrows, giving forth a loud twang, but going only a short distance.

94 He saw a ripe Bilva fruit, hurt by the tips of the leaves playing in the air It had a choice fragrance like that of sandal emerging from it, and resembled the breasts of courtesans

95. Thinking that a cluster of Pātalā blossoms, studded with flowers,[47] in which the hearts of young couples were apt to sink, was a quiver of Cupid's arrows, he trembled with a mind stupefied with fear [48]

96 In the wood he thought that a dark-hued Agastya tree, which was putting forth buds, was Rāhu giving out the digits of the moon, which he had swallowed when the moon waned in the dark half of the month

97. The amorous sports of the breeze, in which the leaves white with frost were first forcibly grasped, and which gave rise to graceful gestures in the creepers of a hedge, made him close his eyes when he saw them

98. How could he refrain from welcoming the trees, which, with their heads bent extremely low with the weight of fruits, were bowing to the earth, their foster mother, in whose lap they had grown up ?

99 The glow of the day, cooled by sylvan breezes, turned into nectar by the honey of flowers , and whitened by the pollen of Ketaka blossoms, gave no joys of moonlight to the king, absent from his beloved

100 The cuckoo, eyes red with anger, seeing the face of the king, the moon itself, the same as erstwhile, in spite of his being a lover in separation, called over and again with its sound Kuhū the night hostile to the moon [49]

101 It seemed to him as if the shelter-giving Aśoka tree, which took up the burning weapons of Cupid[50] with its leaves, was killing those wayfarers pining for their homes, who had come to it with the derivative meaning[51] of its name in their minds.

47 Lit which had its inner cavity filled with flowers

48 The Pātalā is a species of trumpet-flower The sight of this flower being painful to Virahins, its tubular hollow is fancied as a cavity in which the hearts of young couples sink

49 The voice of the cuckoo being unbearable to Virahins, the bird is here regarded as their enemy. The cuckoo, seeing that Nala's face was still the moon itself in spite of his sufferings, cried Kuhū, Kuhū—its usual sound, but Kuhū means also the Amāvāsyā night, so the bird really called that night to eclipse the moon incarnate in the shape of Nala's face

50 i e the red flowers of the Aśoka tree forming Cupid's arrows

51 The word Aśoka means "that from which there is no grief." Depend-

102 The trio of music, song and dance waited upon him even in the wood, in the sound of ripples along the bank of the pleasure tank, the song of cuckoos and the agility of the peacock's dance Is there anywhere where a lucky person enjoys no pleasure ?

103 Clever parrots let loose by people in the garden, after having trained them for the purpose, chanted his praise , sparrows, too, made likewise singers of his might, sang to him with the sweet melody of their voice

104 Thus walking about in the garden, rich in choice perfume, cuckoos singing to him and parrots chanting his praise, he experienced an outer exuberance of fragrance, but no great inner joy, owing to Damayantī's absence from him

105 Holding the figure of a fish, his emblem, in his hand, as if for fear it should enter the water of the basins round the trees, he was taken for Cupid[52] following his friend, the spring, here in this garden with all the seasons present in it

106 The woodland breeze, a tutor to maiden creepers in the art of dancing, and open thief of the store of fragrance in the flowers of the trees, attended on him, after it had resorted to pleasure swims in scented waters, the honey of flowers.

107 The king then saw a pool of water, as if it were the ocean living hidden in the garden, afraid of being churned, taking with it its long accumulated riches that excelled in everlasting gems

108 The pool, in the guise of its multitude of lotus stalks, half hidden in the water, and penetrating the ground along the bank, was bearing the tusks of a crowd of Airāvatas submerged in the water, tusks beautiful like the tail of the serpent Ananta

109 The pool, in contact with the clear reflections on it of the horde of horses resting on the border of its bank, shone forth, as if it possessed a thousand Uccaiḥśravas horses, moving by reason of the strokes of those whip-ends, its ripples.[53]

110 The pool looked bright, densely bearing a wide accumulation of moons spattered with sombre spots, namely, its mass of white lotus blossoms darkened in the midst by bees

ing on this meaning, forlorn lovers had recourse to its shade for relief, but the sight of its bright-hued flowers served only to aggravate their suffering

52 Nala had the figure of a fish in his hand, a sign of luck; Cupid, too, has a fish as his e blem

53 The Airāvata elephant and the Uccaihśravas horse had their home in the ocean, the pool is throughout fancied as the ocean with all its possessions before they were churned out of it.

111 Under the disguise of a cluster of lotus shrubs the pool seemed to be accompanied by Śrī Krisna holding his wheel (and attended by Cakravāka birds), associated with Laksmī (and lotus blossoms), resembling (and friendly with) a swarm of bees, and resting on the serpent Ananta visible in the shape of a mass of lotus stalks [54]

112 The pool bore on it lines of waves, which seemed to be rivers, its own mistresses resorting to its bosom It carried a mass of coral sprouts, namely, the slightly emerging buds of its red lotus beds [55]

113 Nala fancied the pool to be emitting the lustre of the moon and the Kālakūta poison, immersed in its waters in the form of its vast lotus beds, white and blue [56]

114 The rows of full-grown mossy creepers on it, agitated by the movements of waves, verily looked like smoke, ever growing in volume owing to the presence of the submarine fire in it [57]

115 A lily growing on the pool was intensely thrilled in contact with the sun, and emitted an exuberance of fragrance With lotus blooms for its body, it looked like a nymph during the day

116 A tree on the bank, shaken by gusts of wind, with its dimensions reflected on the expanse of the waters of the pool, looked like the Maināka mountain,[58] immersed (in the ocean), and shaking its wings

117-8 On that pleasure tank, surpassing the ocean in beauty, Nala saw a marvellous golden swan, which was moving about close by, eager for the sweet voice of the female swans desirous of play, and was holding, with its beak and feet, Cupid-made sprouts of the tree of passion—sprouts with two shoots for its younger mistresses, and leafy ones for those who were grown up [59]

54 The epithets within brackets refer to the bed of lotus shrubs, which is compared to Krisna sleeping on the ocean on the coils of the serpent Ananta

55 The comparison between the pool and the ocean is continued The ocean is frequented by rivers, the pool by lines of waves, the former has corals, the latter red lotus buds

56 The moon and the Kālakūṭa poison were in the ocean before the churning took place

57 The pool being fancied as another oce , the mosses on its surface are the smoke sent up by the fire associated with the ocean

58 The only mountain who "retained his wings, when Indra clipped those of other mountains, on account of his friendship with the ocean"

59 The red beak and feet of the swan are fancied as sprouts, the beak with its upper and lower sections as a sprout with two shoots, and the feet [illegible]

119 For a moment, looking at the immensely delightful bird, the king grew a little curious, although overwhelmed with grief, owing to his beloved's absence from him

120 Just as a straw follows a whirlwind, similarly the utterly uncontrolled heart of man follows the Creator's will in the direction in which it moves, irresistible in its course in matters that are bound to be

121 Then at that time the bird, exhausted with erotic langour, slept near the tank for a moment with its neck bent sideways, resting on one leg, and covering its head with its wings

122. Did he think it to be a golden lotus together with its stalk,[60] drooping in shame, owing to its lustre being surpassed by his own face, or a yellow Cāmara whisk of Varuna adorned with a coral rod ?

123 Then Nala having alighted from his horse, his shod feet flashed as if they were equipped with armour, wishing to vie with the leaves of the forest and the lotus blossoms of the water

124 The king guilefully made his frame smaller, which (then) resembled Visnu (during his Dwarf Incarnation), and took hold of the bird with his hands, having come to its side with silent feet

125 The bird, perceiving that it was caught by him, tried in fright to fly away again and again. Quacking and despairing of flying away, it simply bit the hands of its captor

126 It seemed as if the pool of water, ruffled by a flock of birds flying away in confusion, and anxiously taking pity (on the swan), was deterring the king from catching the bird, with its hands, the lotus blossoms moving with the waves

127 A flock of swans quacked on the bank, like the anklets of the moving lotus-feet of the goddess of beauty, departing from that pool, deprived of the beautiful bird

128 Verily the birds rebuked him by their cries, having left the earth and resorted to the sky, as if saying, "It is not worth while to live on this earth, whose lord is one like thee who hast renounced the customary conduct (of a king) "

12 Then the swan, resting on his hand as in a cage, said to the king as he was praising it again and again, "This beauty emanating from wings of gold was not seen in a bird "

60 The golden swan resting on one leg is likened to a golden lotus resting on its stalk The idea is continued in the next line

130 "Fie on thy mind, impatient with greed at the sight of my golden wings! As the waters of the ocean are little increased by sprays of snow, so what increase of wealth will be thine with these ?

131 "Killing me, whose inmost soul rested in confidence on seeing thee, will not merely be to kill an animate being, those whose only wealth is their religious virtue have greatly condemned the killing even of confiding enemies

132 "Everywhere there are warriors eminent in war, yet this thy passion for killing is satisfied on those who are humble King, fie on this thy evil prowess, aimed at a poor bird deserving pity

133 "Why is the earth to-day not ashamed of thee, her lord, oppressing as thou dost even one like me, who thus makes a living like an ascetic with lotus fruit and roots ?"

134 Making the king amazed, ashamed and compassionate with words like these, the bird caused some utterances, rivers of pathos, to be guests in Nala's heart, an ocean of kindness

135 "I am the only son of my aged mother, my poor wife has new-born children, and I am their only support, thou Fate who persecutest me, it is strange that pity holdeth thee not in check !

136 "My kind friends, shedding tears just for a moment, will cease to do so, blaming the course of the world, but, mother, for thee alone it will be hard to cross the ocean of thy grief for thy child

(The swan addresses its absent mistress—)

137 "Dear, how wilt thou feel that moment, when thou seest birds weeping at thy words, 'How far is my beloved, slow to bring me lotus stalks and news ?'

138 "Creator, how did this script in forehead-burning, cruel letters 'Thou shalt be bereft of thy beloved', emerge with regard to me from thy lotus-hand, that created the coolness and softness of my beloved ?

139 "Brisk-eyed one, certainly wilt thou to-day see all the ten fronts of the directions void, when fellow birds will have told thee this piece of news about me, like the stroke of a thunderbolt

140 "Fair-limbed one, if thou diest with thy heart rent with grief for me, then, alas, though killed, I shall have been killed again [illegible] children, too, will surely be dead

CANTO II

1 Then obtaining its freedom from that lord of the earth, the best among men, the bird experienced a joy that was beyond the range of words

2 In diverse ways the bird shook its body with its feathers spread out, then with its beak it scratched the root-ends of its wings, the inside of which was ruffled by the grasp of (Nala's) hands

3. The bird went to its nest at the very moment of its getting loose, hastily scratching its head with one foot, the leg being up in the middle of the root-end of a wing

4 With strokes of the tip of its strong beak, the clever bird removed, gently scratching as it did so, the worms which were sharply biting it in some parts of its body, being inaccessible in the impenetrable cluster of its feathers [1]

5 The birds living in the pool of water quickly approached and surrounded the swan, but after that, scared by the disorder (of its feathers) caused by being grasped with the hand, they flew up with loud chirpings

6 The bird again went to Nala's hand which held, as it were, bees in the shape of rosary beads, he himself bearing many marks used by the members of the Śaiva sect, as if it mistook his hand for a red lotus of a pool bearing spaces with large quantities of moss

7 The bird seemed to have great confidence in Nala owing to the long caressing by him, and aroused the curiosity of the king beyond measure, by coming to his hand

8. The swan, to which the lake of Mānasa was dear, said thus, causing the king's mind, which was sinking in the waves of the nectar of curiosity, to have recourse to two pitchers in the shape of the holes of his ears [2]

9 "O thou who art beautiful like Cupid, even kings well-versed in the purport of the law-books do not condemn hunting,

1. Lit in its feathers, a fortified wood as it were The reference is to नदुर्ग.

2 A drowning an catches hold of an empty pitcher Cf 18 26 Similarly the mind of Nala, which was going to be drowned in the flood of curiosity, had recourse to the e holes, as if they were two e pty pitchers, i e the swan brought Nala to such a degree of curiosity that he longed to [illegible] what it had to say

yet thou didst set me free, that is thy religious virtue refulgent with mercy

10. "Hunting is not a sin in the case of kings who kill the fish that eat the weaker members of their race, the birds that hurt the trees on which they have their nests, and the deer that cause pain to the innocent grass

11 "I wish to remove the effect of the unpleasant things I said, by doing some good to thee, just as the sun removes the fever of heat which it causes to a tree, by showering water on it

12. "It is not proper even for one like thee to reject a good that is present unasked, this offer hast thou received from a favourable fate, to which other persons are as hands

13 "Is it possible for me, a bird, to do any good to thee, the lord of the earth? This I know, yet an anxiety to repay thy kindness does not leave me

14 "Or, one should, without delay, confer on one's benefactor a benefit accomplished by one's own means, it may be great or small, the wise do not persist in any such distinction in the matter.

15 "Even if this statement of mine be not perfect in judgment, thou shouldst hear it, will it not cause delight like the voice of a parrot, because it is the utterance of a bird?

16 "There thrives King Bhīma, whose name has been made literally true[3] by the multitude of his enemies, and obtaining whom as the master, the land of Vidarbha laughs even at the heaven whose lord is Indra.

17 "As a boon from the truthful sage Damana, who was highly pleased with him, the king obtained a daughter, the uprise of whose virtues has no parallel in the three divisions of time[4] or in the three worlds

18 "Because she came into being, subduing with her personal charm the pride of beauty on the part of the beautiful women of the three worlds, she acquired the name Damayantī[5]

19 "Know her to be Laksmī herself with this difference,[6] that she rose from the ocean of virtues, viz, that king, in spite of the

3 i e terrible to his enemies, "terrible" being the literal meaning of the word Bhīma

4 i e the past, the present d the future

5 Literally "she who subdues"

6 Laksmī rose from the ocean; D ayantī, the mortal Lakṣmī, rose from the ocean of virtues, i e her royal father

screen (of invisibility), who does not know that a digit of the moon resides on Śiva's head?

20. "Glorious, indeed, is the lock of hair that the learned Damayantī holds on her head, who will wish to compare it to the Camarī deer's tail which even the animal does not put to the fore?[7]

21 "Antelopes console their eyes under the pretext of scratching them with their hoofs, as they close up out of fear, vanquished by the beauty of Damayantī's large eyes

22. "King, the family of Damayantī's father and that of her mother, her eyes and her womanly virtues—those which are heard of as well as those which are seen in her—all these brilliantly shine forth with their mutual splendour, the families, because they are celebrated, the eyes, because they are stretched as far as the ears; and the virtues, because they follow the Scriptures

23 "Her eyes which prove the lotus to be pale, when they do not touch the collyrium-stick, make even the Khanjana bird humble in its pride of beauty, when they are embellished with collyrium

24 "The word Adharabimba ('a lower lip like the Bimba fruit') designating her lip has acquired a (more) appropriate construing, viz, 'The fruit called Bimba is inferior (adhara) to it (in beauty').

25 "The disc of the moon, the essence of which seems to have been taken away by the Creator for making Damayantī's face, is (for that reason) seen to have a hollow made in the middle, and hold the blue of the sky in the deep cavity

26. "Rightly does the Creator revolve the moon round Damayantī's face as a vessel of 'ceremonial whirling', whitish (as if) with a lotion of flour-water in it, and carrying, as it were, a plaster of cowdung in the guise of its dark spot.[8]

27. "In a test of beauty the entire genus of lotus flowers was defeated by Damayantī's face; obviously it has not even now given up the sign of its defeat—the habit of keeping above the water.[9]

28 "Her eyebrows have emerged as the bows of Cupid and his wife Rati for the conquest of the world, and are not the nostrils

7 It is usual to compare the rich hair of a woman to the bushy tail of the Camarī deer

8 The reference is to a certain popular custom,

9 See Notes

of her hıgh nose shootıng tubes for them both, desirous of lettıng loose theır arrows on thee ?[10]

29. "Hero, she ıs worthy of thee alone, her arms conquer the lotus stalk that resıdes ın ıts watery fort, and wıth the grace of her hands she wıshes to take possessıon of the charms of the lotus blossoms devoted to the sun

30 "Do not the two ages, chıldhood and the one followıng ıt, both of whıch wısh to pervade the faır-eyed damsel, lıve contented ın her, though lımıted off by the Creator by makıng a dıvısıon wıth a lıne of haırs ?[11]

31 "Verıly her breasts are servıng as two swımmıng pıtchers[12] both for Cupıd and Youth, as they move forward on her body, though made unfathomable by floods of beauty

32 "Has the pot acquıred the power of turnıng the potter's wheel from ıts (ınstrumental) cause—the potter's rod ? For havıng become her hıgh breasts, ıt (now) produces a whırlıng motıon[13] wıth a shower of lustre

33 "Verıly the peacock, whose traın is slıghted by Damayantī's haır, has recourse to Kārttıka,[14] and Aırāvata, the kıng of elephants, whose temples are vanquıshed by the beauty of her breasts, has recourse to Indra

34 "The (Creator's) fist, the thumb-mark of whıch ıs patent from the fact of Damayantī's back beıng depressed ın the mıddle, made her belly beautıful wıth three fleshy folds whıch ıssued from insıde ıts four fingers [15]

35 Does some curıous fellow measure wıth hıs fist Damayantī's belly ? For ıt shınes wıth (three) fleshy folds together wıth

10 Cf 21 151 and see Vocab under नालीक

11 i e the downy growth of new haır on Da ayantī's body ındıcates that she ıs on the border-lıne of chıldhood and youth Cf 6 38

12. The reference ıs to the use of pıtchers to assıst ın swımmıng Cf 1 48

13 ı e of the eyes of onlookers, by makıng them roll ın amazement ee Notes

14 Kārttıka or Kārttıkeya rıdes a peacock

15 The Creator ıs fancıed as makıng Damayantī's belly by holdıng her slender figure ın the fist, the three fleshy folds on the belly are the marks left by the four fingers of hıs fist, whıle the mark of the thumb ıs vısıble ın the depressıon ın the mıddle of the back

a zone of gold, as if bearing (the impressions) of the four fingers of a fist[16]

36 "Does the Creator who made her plump and rounded hips wish to build an one-wheeled chariot for Cupid with the experience he gained in making the (one-wheeled) chariot of the sun?

37 "With her broad thighs, does the beautiful damsel wish to surpass only the banana plant known as Rambhā? (She wishes to surpass) also the young nymph of that name, (the touch of) whose bosom was the result of religious austerities on the part of Kubera's son.

38 "Two day-lotus blossoms, as if by worshipping the sun, obtained for themselves a superior position in the shape of being Damayantī's feet, certain it is that a pair of swans, coming and cackling round them, provides them with anklets[17]

39 "Why should not the lotus, which dwells in sacred pools and rivers, and passes whole nights in meditation by way of closing its petals, attain a happystate in its birth as Damayantī's feet?

40 "I who have visited many places to resort to pools of water have made Damayantī the guest of my eyes—Damayantī, about whose waist it is doubtful whether it exists or not

41 "Concluding that she had not pursued her studies even with the celestial maidens, as her comrades, I pondered as to who was in the mind of the Creator as her husband

42 "Then trying to think of a worthy husband for her, and being unable to get rid of objectionable features in the case of all other young men, I hit upon thee as the final conclusion

43 "My recollection being roused by this climax of thy beauty, it is today that the pure-smiling damsel has come to my mind, though I have seen her for a long span of time.

44 "Hero, Damayantī's emotional complex will become thee alone, only on the bosom of a young woman does the beauty of a pearl-string shine forth

45 "Without her, this thy beauty is useless like the flower of a barren tree, (without her) this wealthy earth is useless, and what is thy pleasure-garden worth, though it has singing cuckoos?

16 The three fleshy folds and the golden girdle round the waist are fancied as the impre ions of the four fingers of a fist holding the slender belly in its grasp

17 As swans and lotus blossoms are inseparable, Damayantī's feet are fancied as two lotus blossoms, and her jingling anklets (हसक) as two cack-

46 "But union with her, desired by the gods, is not easy for thee, just as in the rainy season union with the beclouded moonlight is not easy for the lotus of the night

47 "Hence will I sing thy praise near Damayantī in such a manner that, treasured by her in her heart, thou wilt not be replaced even by Indra

48 "Fie on these words of mine, though they are meant only to obtain thy consent, the good speak of their usefulness by action, not by words"

49 Having drunk this clear nectar of words emanating from that king of birds, Nala gave out a pure, white smile, as if it were an emission, due to satiation, of the nectar drunk by him

50 Fondling the bird with the red lotus[18] growing at the fore-end of his arm, Nala softly uttered to its joy words which came from a throat that was the repository of the nectar of pleasant speech.

51 "Thy figure is beyond the range of comparison; the goodness of thy nature is beyond the range of expression, the gist of the essential tenets of palmistry that a noble figure possesses noble qualities has thyself as the example

52 "Indeed, not merely thy body is of gold, is thy voice, too, so? Why, thy partiality is not only for the path that is without any support,[19] but also for one like me

53 "Suffering from an extreme heat, I have got thee—a breeze with the quintessence of snow; it is otherwise with the rich, but for the good the company of those who are virtuous is the only perfect treasure.

54 "A hundred times have I heard of her, the unfailing herb that makes the three worlds lose their senses, but by virtue of what thou hast said, I feel I have seen her with my own eyes

55 "To the wise seeing everything clearly with the aid of friends or their own heart, the eyes which cannot grasp minute objects even at close quarters are merely ornaments of the face

6 "Bird, her story, a sort of peerless honey, which people have made the guest of my ears, serves as a kindling verse in stirring up Cupid's fire, fie on those who are fickle!

18 i e 'th his rosy h d.

19 i e the sky

20 A Vedic verse known as Sāmidhenī, with which a sacrificial fire is kindled

57 "Bird, being as fuel in the fire of her absence I surmise the south wind to be unbearable, full as it is of the poisonous whiffs of the serpents on the Malaya mountain[21]

58. "Bird, is it because the moon is united every month with the sun[22] that it burns me with its extremely sharp rays which take away my patience ?

59 "If Cupid's arrows are flowers, and not thunderbolts, they grow on poisonous creepers , for they have stunned and vehemently heated my heart

60. "To me about to be drowned in this limitless ocean of pain caused by Cupid's arrows, be thou therefore a refuge, like a boat suddenly placed near at hand by fate

61 "Or, perhaps my urging thee to action is like crushing a thing already crushed , for the good do good to others of their own accord, just as sense-perceptions become valid on their own account

62 "Auspicious be thy way ! May we meet speedily again ! Dear bird, do, do what I long for, and remember me in time "

63 Having sent away the bird with these words, the patient king, the Brihaspati of pleasant and truthful speech, entered the garden house, astonished at the swan's words adhering to his memory

64 Then the bird, in order to crown that very day with success, by looking at Damayantī, started for the city of Kundina which acted as the ornament of the mundane sphere

65 On its way before it, the swan perceived a pitcher full of water as the first guest of its eyes—a token that augurs the success desired by a traveller

66 Adopting for a moment a motion, slow with amazement, in order to look round in the sky, the bird saw in the king's pleasure-garden a mango fruit attached to the tree[23]

67 The noble bird saw a mountain, frequented by clouds, the elephant cubs of the sky, and abounding with shrubs, and possessing hyenas and serpents hidden by branches

21 The Malaya mountain is believed to be situated in the south

22 It is believed that on every Amāvāsyā night the rays of the moon enter the sun See Notes on 6 7 Nala, being a Virahin, finds the light of the moon as hot as the sun

68 The bird went on, now shaking the root of its wings, now imperceptible by soaring high, and now spreading out its motionless wings, giving delight to lookers-on.

69 Owing to its speed the swan gleamed along, as if rubbing the gold of its wings against the touchstone-like surface of the sky, with a thin ray of light coming into view

70. The swan, whose wings left in their trail a jingling sound owing to its speed, was seen overhead with a steadfast gaze by birds which were below and which quickly came to a lower level, apprehending the pounce of a hawk

71 The swan, as it went along, could not be seen by people, who saw its shadow on the earth and immediately looked at the sky in all directions, the bird quickly going out of sight at a high speed

72 On its way the swan, with its lustre spreading with its speed, did not stop anywhere in any wood beautiful with lofty trees, nor did it answer back the quacking of its relations

73 Then the beautiful city, protected by the terrible-armed king (Bhīma), and adorned with edifices white as the Mount of Kailāsa, came in sight of the bird

74 (The city) where houses with frames of crystal, with walls pure like a digit of the moon, shone as if they were continual amorous smiles of the earth meant for her beloved (the king)

75 (The city) where enveloping darkness, without any return, took shelter even in daytime, for fear of the sun, in the guise of the lustre of the sapphire[24] buildings of the king

76 (The city) where at night in the houses made of shining white gems—the interval between heaven and earth laughing with them—the single night of the full moon visited all other nights as a guest

77 (The city) where the pleasure tank, tinged with the saffron transmitted by beautiful women plunging in them, did not clear up even in the course of the whole night, just as an obstinate ladylove, offended by the saffron transmitted (to her lover) through his attachment to beautiful women, does not show her favour throughout the night

78 (The city) which at night, calm and quiet for a moment, adored a certain pure, internal light in the shape of its houses of

24 The azure lustre of the sapphire buildings is fancied as perpetual darkness

ems, using its line of ramparts as the sheet of cloth worn during
neditation

79 The city that flashed like the heavens, reflected in the middle of a pool of water, in which the portion of water not occupied by the reflection sparkled clearly in the guise of a moat

80 The city where the strokes of the stick-like hems of the flying streamers over the rows of houses gave rest to Aruna, the charioteer of the sun, as he voyaged through the sky and drove the horses of the sun [25]

81 The whole city was marvellous with the choicest gifts of the three worlds corresponding respectively to the basement, the middle and the upper storeys of the houses—choicest gifts which belonged to the nether regions, the earth and heaven, and bore each their own characteristics [26]

82 The city where it was natural that the royal palace, with the top border blue with clouds, and bearing a surface brilliant with exceedingly pure white-wash, should bear the semblance of the moon-crested Śiva [27]

83 The city where the antelopes serving as the dark spots of those moons, viz, the faces of the multiform statuettes, appeared to have been devoured by the lions on the beams of the numerous palatial buildings [28]

84 The sage Nārada of truthful speech said that the heaven of the nether world was above heaven itself, but being as it were put in a lower position by that city, the ornament of the earth, it became just the opposite [29]

25 i e the buildings were so high that the flags flying over them could like rods drive the horses of the sun

26 The gifts of the nether world, the earth and heaven are respectively treasure, cereals and articles of luxury, the three floors of the houses corresponding to the three worlds were full of the

27 Śiva has his neck blue, and body white, the palace, too, is blue with clouds hovering on a level with its roof, and is painted white With these characteristics, the palace with the moon above looks like Śiva who has the moon on his forehead

28 The beautiful faces of the statues are fancied as moons which are, however, without the dark antelope associated with the moon It is, therefore, surmised that the animals were perhaps devoured by the artificial lions on the beams

29 The nether world was once declared by Nārada to be more beautiful than the heavens, but as this city surpassed even the nether world in beauty,

85 The rumbling sound from the noise in the city emanating from the millstones in each market avenue along with the fragrance of flour, inviting to travellers, does not even now renounce the clouds

86 The divine mountain Meru in the shape of the wall of gold, the city gates thickly studded with jewels serving as its wings, lived there, embracing and conciliating its offended lady-love, the heaven that had departed from its lap[30]

87 Encircled by the flames issuing from the city-wall made of sunstones being on fire[31] between sunrise and sunset, the city looked as magnificent as the city of Bāna[32]

88 Loudly did the ocean of shops roar in the city, with many conches and gems, with crabs in the shape of hands moving in the counting of cowries, and with white sand in the shape of camphor.

89 At each moonrise, the celestial Gangā, with her volume of water increased by the oozings of the moonstones in the pavements of the topmost chambers of the buildings in the city, forsook not an attitude befitting a devoted wife[33]

90 (The city) where in the evening the stalls of saffron in the perfume shops shone as if they were the fallen and homeless rays of the setting sun

91 Just as formerly the sage Mārkandeya saw inside the stomach of Visnu the objects of the universe, similarly people saw in that city articles of every description exposed for sale by each merchant in his shop

92 In that city, the merchant in a shop, while weighing a black bee along with pieces of musk, did not notice it owing to the noise of the people, though it was humming, motionless with the greed of fragrance[34]

30 The heaven located on the Meru is fancied as having angrily left the ountain d come down to the earth, to become the city of Kundina The golden city wall is fancied as the golden mountain which has followed its lady-love to the earth, while the gates of the city are fancied as the fabulous wings attributed to mountains

31 Sunstones are believed to catch fire in contact with the sun

32 The city of Bānāsura was surrounded by protecting flames

33 Moonstones are believed to exude water in contact with moonlight Here the idea is, the houses are so high that at moonrise the copious oozings from the moonstones embedded in the floors of the top chambers flow into the celestial Gangā, and cause in that river a rise of tide, as if it were the rise of emotion in the heart of the river at the sight of her beloved moon

34 i e the bee could not be distinguished from the dark-coloured musk on which it had settled, its humming being drowned in the noise of the people.

93 In that city, in winter nights, the frost did not hurt the eet of people going over the bridge made of sun-stones, heated all he day by flames[35]

94 At the advent of summer, the heat as severe as the Kali ige did not heat the city's highway of moonstones, cool like Nala's temper, owing to the flow of water in contact with the rays of the moon[36]

95 The city marked with a circle in the shape of its circular moat was not accessible to enemies, being as difficult to tackle as the propositions of the Mahābhāsya[37]

96 Made of lotus blossoms in the face, hands, feet and eyes, and of Campaka flowers in the other limbs, Damayantī herself assumed there the grace of a wreath of flowers meant for the worship of Cupid

97 It seemed as if a hundred nymphs coming down to the earth, being unable to walk in the sky owing to the heavy weight of their hips and breasts, lived in the city as her friends

98 It was natural that the city, full of paintings, should contain all colours that were permanent, it was also natural that it should have a variety of tones, possessing as it did sounds from many a mouth[38]

99 At night the city's houses, made of rubies, and thirsty during the day, owing to the sun coming in contact with them, licked in many ways the moon, the storehouse of nectar, with their flags tinged red by their own lustre

100 At night the royal palace in the city, made of pure rubies, and thirsty, being frequented by the rays of the sun, licked the moon, the abode of nectar, with its tongue-like flag of the same hue as itself

101 The spot in the moon coming in contact with the yellow flags over the turrets bore resemblance to the yellow-robed Krisna lying on the coiled up serpent Ananta

35 See under Verse 87 36 S under Verse 89

37 These are said to have been marked with a circle to indicate their difficulty See Notes and Vocab under कुण्लना

38 Also It was natural that the wonderful city should contain all the castes observing their customary rules, it was also natural that it should have

102 The silken streamer flying over the palace in the city played in the sky with undulations caused by the wind, as if it were the celestial Gangā left half-made in times of yore by the sage Viśvāmitra, whose game of creating a new heaven was interrupted by the mouths[39] of Brahmā, busily engaged in manifold prayer emanating from tongues that were sanctified by the untiring recital of the Vedas

103 The row of white flags over the buildings, restless and playing in the lap of the sun, and tinged with a bluish hue by the lustre of the exceedingly pure blue apartments of the city, was, as it were, the child of the river Yamunā [40]

104 The young ladies of that city, stepping from the top of their palaces of pleasure on to the clouds that were eager to accept the hospitality of the borders of the pleasure-edifices of their lovers, were manifestly nymphs traversing the sky in aerial chariots, for their eyes winked not, owing to their emotion, as they made their way with the speed of clouds.[41]

105 The religious merit of the city, resulting from the giving of mouthfuls of grass to cows, manifested itself constantly through the medium of those Kuśa blades, viz, the rays which went up from the emerald peak of Damayantī's pleasure-hill, but which, downcast with shame at their pride of speed being destroyed by their striking against the orb of the universe, entered with their tips the mouths of the divine cows going about with upturned face in the heavens [42]

106. There the swan was charmed with Damayantī's pleasure-garden where the arduous task of watering the trees was rendered useless by the basins round the trees being made of moonstones and full of the water oozing from them, when embraced by the rays of the moon

39 These we four

40 i e the row of these flags reminded one of the Yamunā river with its deep blue waters shimmerin in the sun

41 The women are fancied as travelling like nymphs on clouds to meet their lovers Nymphs, be g of divine orig , do not wink, the women also do not wink in their eagerness to eet their lovers

42 The rays shoot up with great speed went beyond the heavens, till they were obstructed by the roof of the universe, then turning back, they c e along with their tips downwards, and on their way through heaven entered the upturned ouths of the divine cows In this way the city acquired the virtue resulting fro feeding a cow with mouthfuls of Kuśa grass, the jets of rays be g simil to the pointed blades of Kuśa

43 See under Verse 89

107 Then the golden-winged bird saw there the princess, radiant in a concourse of her friends as bright as herself, and whose beauty was able to rival that of the crescent of the moon abiding amidst the assembly of stars

108 Radiating a golden lustre by the speed of its flying, and looking for a place suitable for landing somewhere below, the bird made a circuit above, as if it were the halo of the moon hanging in the air to attend on her moon-like face

109 Looking at Damayantī engaged in play with her friends in the woodland, the bird thought, "Śacī, the consort of Indra, doth not feel so great a joy in the garden of Nandana in the company of her friends, the nymphs Ghritācī and others"

110 Śrīhīra, the ornamental diamond, etc, here ends the second canto, brilliant by nature, in his composition—the beautiful epic Naiṣadhīyacarita.

CANTO III

1 Then the swan, swiftly descending from the sky with folded wings, dropped on the ground near Damayantī, spreading and shaking its wings on the spot where it landed

2 The sudden sound that went up at the time from the earth struck by its wings abruptly startled her whose eyes were fixed on something else

3 Just as the minds of ascetics, forsaking their attachment to the objects of the world, attain the One Absolute whose nature is beyond the range of expression, similarly the eyes of Damayantī's friends, leaving their attachment to this and that object, were fixed only on the swan which had an indescribable beauty

4 Just as the mental function of a sage comes to a standstill to comprehend in earnest the Absolute residing near within the body, similarly Damayantī cautiously stood still, wishing to catch, with a caressing hand, the swan moving about close to her

5 The bird, though it guessed Damayantī's trick from her movements, did not fly up to the sky, but with a quick bound it rendered ineffectual her hand which was about to pounce upon it.

6 At that moment her friends, knowing that her attempt was thus rendered futile by the bird, burst into laughter, clapping their hands at one another

7 But Damayantī took her friends to task, saying, "Should you now scare away the bird by the clapping of your hands ? Any one here who follows me will be doing me an ill turn".

Slightly angry at the laughter of her friends, and visibly ashamed at her failure to catch the swan with her hands, the beautiful maiden then followed the bird, just as the shadow follows a man going in the direction of the sun

9 When her friends mockingly said to her with a play of words, "But this thy journey towards the Haṁsa is not laudable", she replied, "This swan cannot be an ill omen for me, it is going to announce some future good"[1]

1 There is a pun on the word H sa meaning both 'swan' d 'the sun' "The journey towards the swan" may turn out to be "a journey towards the sun", which is reg ded by astrologers as inauspicious But Damayantī replies that the journey is not towards H a 'the sun', but towards Hamsa 'the swan', which is highly auspicious, as the sight of a swan is believed to br g luck

10 The swan, too, gracefully going in front of the beautiful damsel, who had a gait like that of a swan, gleamed as if it were continually mocking her by mimicking her own gait before her, in order to put her to shame.

11 The bird, sportively going along, lured the slender-limbed damsel into the midst of creepers, while the fair one was thinking at each succeeding step that it was about to come within reach of her hands

12 When it discerned that Damayantī had only her shadow as her companion, having angrily deterred her friends (from following her), it addressed her like a parrot in a human voice, while particles of sweat adorned her body

13 "Well, how far wilt thou go? Why art thou thus tiring thyself in vain? Girl, art thou not even afraid to see these dense rows of woods?

14 "Look, this woodland, by shaking its hands in the shape of the leaves playing in the wind, also through the cooing of doves, is like a friend deterring thee from fruitlessly setting thy foot on an undesirable path

15 "How can I be caught by thee—I who go about in the air and thou who movest only on the earth? Ah, thy childishness has not been diminished even by the age that is Cupid's friend[2]

16. "We are birds, the offspring of the family of swans who act as the steed of Brahmā, the nectar of the sentiments of our pleasant speech is seldom obtained by those who are not inhabitants of heaven.

17 "Feeding on the tips of stalks and fibrous roots of the golden lilies on the river of heaven, we acquire a wealth of beauty that is in keeping with our food; an effect does, indeed, acquire its properties from the cause

18. "Of the golden swans, who at the instance of Brahmā came to earth to play on Nala's pleasure-tank, I am the only one travelling, anxious to see the earth

1 "Once during the Creator's pleasure trip I relieved the shoulders of my elders exhausted with fatigue, since then I have not felt tired, though I have been going over all the world without any rest.

20. "Snares and the like will never have the power to capture a divine bird like me, unless it is due to the uncommon luck of heavenly enjoyment of one man, one like whom is born but rarely on earth

21 "Subservient to Nala, owing to his sacrifices and the charitable provision of wells and tanks, the gods create the pleasure of heaven even on the earth, and as a result of fertilising processes and the pouring of water trees burst into blossom before their season.

22 "Coming down speedily from the Mountain of Gold, we fan that king during his sports of love with our fly-whisk-like wings, permeated with the sprays of the river of heaven

23 "If one thinks of making a classification of the good men of the world, that individual has to be mentioned first, who by the exercise of his powers is capable of achieving a great position for himself (just as the nominative case by the play of सु, औ, जस् is capable of turning many a base into an inflected word)

24 "The king, who is a sacrificer and has bestowed his wealth on learned Brāhmanas in his service, enjoys his kingdom after having put it at the disposal of learned men, just as he partakes of the sacrificial butter after having offered it to the gods, but lo! he enjoys the first object 'last', and the last one 'first'[3]

25 "Who do not beg their desired objects of that contented king, who is the friend of the gods, and in respect of crowds of suitors fulfils an unfailing mission like that of the clouds by showers of riches that destroy poverty?

6 "The nymph Rambhā, having long made the peerless beauty of Nala the nectar of her ears through us, had become attached to him, but not getting him, she betook herself to Nalakūbara[4] for the sake of the name Nala attached to him

7 "The court singer of Indra became known as Hāhā, because we pitied him by uttering hā, hā, as he sang, when we had

3 An apparent contradiction is aimed at In the verse butter is mentioned first, but it is taken by the king 'last' (शेष); the kingdom is mentioned last, but it is enjoyed "first" (अशेष). The real meaning is, however, that the butter is taken not "last", but "at the end of sacrifices", and the kingdom is enjoyed not "first", but "in its entirety" The apparent inconsistency is due to शे ean g both "last" and "end", and अशेष eaning both "not last i.e first" d "entire or whole" The first meanings give a sembl ce of utual contradiction which disappears when the latter ones are adopted

4 See 2 37.

gone from here to heaven, after having drunk in the sweet strains of Nala's songs at the hour of his recreation

28 "Indra, hearing with his wife the story of Nala's generosity, did not, fortunately for her, notice the constant thrills of his consort Śacī owing to the garland of his eyes[5] being covered with tears of joy

29 "Pārvatī, to whom Śiva is half her self, stopped her ears with the fingers, pretending to scratch them, whenever Śiva listened to the story of Nala's virtues that forcibly charm the heart[6]

30 "In vain the Creator, devoted to religious observances, endeavours to detain the goddess of speech by means of silence, immersed in the study of the Vedas, he knows not that the crooked goddess, clasping Nala's neck, is there content with the flow of sentiments[7]

31 "The vow of the goddess of wealth as the devoted wife of Visnu has not suffered in the least owing to her embracing Nala, nor has her husband felt even an iota of jealousy, because the universe forms his self

32 "Fie on the hand of the Creator, which, unabashed, makes the full moon on the full moon night,[8] but having remembered the beauty of his face, the intelligent hand, I ween, hath left the moon half made on Śiva's head

33 "The moon, overwhelmed with shame, on hearing from us about Nala's face far surpassing it in beauty, hides itself sometimes in the sun, sometimes in the tide of the ocean[9] and sometimes in the bosom of the clouds going about in the sky

34 "Making a sign to us, who are the servants of his emblem Garuda,[10] to sing the praise of Nala's face that surpasses the lotus in

5 Indra has a thousand eyes His wife Śacī ought not to have taken so much interest in Nala

6 As a devoted wife, Pārvatī avoids listening to the praises of Nala

7 The silence of the Creator during religious observances is fancied as an attempt on his part to detain his faithless wife, the goddess of speech, who, however, secretly leaves him for Nala

8 The Creator is here reproved for making the full moon in the presence of Nala's face

9 The moon is believed to be merged in the sun during the Amāvāsyā night and in the ocean when it sets

10 i e we who are birds, Garuda being the king of birds and the emblem

beauty, Visnu disports himself with Laksmī without any shame before Brahmā, who is covered up by the lotus of Visnu's navel shrinking on hearing our praise "[11]

35 "By reckoning with the thirty-two teeth in his mouth for lines, the Creator declared that here exist the fourteen and the eighteen sciences reckoned in two different ways [12]

36 "Observing the beauty and wealth of the king, we do not recall even Cupid and Indra, and owing to his complete possession of both the earth and the quality of forbearance, verily we do not think even of Ananta[13] and Buddha

37 "What region has not been traversed by his horses, who are birds without wings, winds visible to the eyes, and minds not having the size of atoms? [14]

3 "On the battle-fields, fertilised by rivers of his enemies' blood, the life-breath of crowds of (hostile) kings furnishes abundant food to the serpents in the shape of the showers of his arrows

39 "The fame produced by his arm itching for battle has a passion for rubbing itself against the banks of those rivers, the regions of the sky, owing to the very nature of its cause [15]

40 "If the three worlds were engaged in calculation, if their life-span did not come to an end, and if there were numerals beyond a hundred thousand millions of millions, it would be possible to count all his virtues

41 "Entering the inner apartments of the king, for the doors are open to birds, we teach the slender-waisted damsels features of greater excellence in their beautiful gait

42 "We plunge their hearts into an ocean of emotion by stories of the secrets of the joys of Rambhā and other nymphs,

11 Brahmā sits on the lotus that grows out of the navel of Visnu, who asks the swans to describe the beauty of Nala's face, while the swans do so, the lotus shrinks in shame on hearing that Nala's face is superior to it in beauty, and rahmā sitting on it disappears in the fold of its petals

12 See 1 4, 5

13 The serpent who holds the earth on his hood

14 The mind is regarded as an atom, but the horses, though as swift as the mind, are not of that size

15 He who feels itching sensation must rub himself against something, here though the arms is itching for battle, it is its effect-fame-that rubs itself against the four quarters, according to the principle that the characteristics of the cause pass on to the e ect The idea is that Nala's military fame was spreading in every direction

stories sweet as nectar streams,[16] and valued by Śukrācārya himself, the creator of poetry.

43 "Who among those damsels does not confide to me Cupid's latest commands, as one does merchandise to the care of a merchant? For a bird does not feel shame before any one, and so no one feels shame before a bird

44 "The information which I store in my heart, steadfast with concentration—I whose ears are accustomed to hear the teachings of Yoga, sanctified by the explanations emanating from the different mouths of Brahmā—that information reaches no one, even though it be a trifle

45 "It is a pity that some other girl will attain the celestial happiness unattainable by thee, by betaking herself to Nala, just as the night lily enjoys the gaiety of moonshine unattainable by the day-lotus plant, by taking the moon unto herself

46. "As Nala has not married thee, thou canst not obtain the happiness arising from flattering words spoken by us, just as a mango-grove that has not received the visit of the spring cannot obtain the happiness brought by bees.

47 "Or, perhaps, thou wilt be his Who has surveyed the Creator's mind by delving into it? Thou art, indeed, unmarried, and dost possess an exuberance of the true nature of beauty.

48 "At the same time, the Creator's spontaneous effort to unite those who are worthy of each other is well-known from his having united the moon with the night, Śiva with Pārvatī, and Visnu with Laksmī

49 "Thou who art the tide of the ocean of womanly virtues overflowing its shores, art not fitted for union with any one other than Nala, a tender wreath of Mallikā blossoms is not woven with an extremely coarse string of Kuśa grass

50 "As one who draws the Creator's chariot, I asked him once whether he had created any woman worthy of Nala's dalliance. Methought I heard the letters of thy name in the creaking of the wheels of his car

51 "If thou art united with a husband other than Nala, what boat will be there for the Creator, who has passed all his life with a reputation for wisdom, to cross the ocean of popular censure?

52 "Enough! It is useless to indulge in irrelevant thoughts.

16 Lit stories that are not inferior to. . .... .

Slender damsel, I have tired thee too much, I would wipe off that offence, tell me what desire of thine I should fulfil"

53 Having spoken thus, the bird stopped, wishing to know the heart of the princess The wise propose an action to some one after sounding his heart, just as they propose a descent into a deep lake after sounding the waters

54 With her head slightly turned aside and moving, the king's daughter, who with her face eclipsed the moon, having pondered for a moment over what she was to say, said to the bird

55 "Fie on my childish love of wanton acts, excited by the impulse whereof I disturbed thee who wast innocent, just as the ripples of water moving in contact with the wind disturb one standing on the bank

56 "Beautiful as thou art, thou hast by thy purity become a mirror unto those who are good, this my offence came to be mirrored in thy own self, while thou wast honouring me, offender though I was[17]

57 "Gentle bird, forgive me, a girl, even if I have done something improper, though a swan, thou dost deserve homage, being divine in nature, as does Visnu incarnate in the form of a fish.

5 "What joy wouldst thou bring me that would surpass even the joy of my eyes on seeing thee? What does the moon do for the creatures beyond sprinkling their eyes with the sprays of its nectar?

59 "How can that desire, which the mind never parts with, be ever expressed? Who is that shameless girl who will speak of her desire to catch the moon with her hands?"

0 Drinking in her gentle words sweet as the vine, the swan renounced its liking for the cuckoo's voice, and felt contempt for the sound of the lyre

1 When she became silent, having spoken indistinctly from shame, the swan, somewhat in doubt regarding what she said, joined its lotus-like mouth with words

62 "The matter, of which thou thus speakest with fervour as something like a desire to catch the moon with the hands—have

17 i e the bird is so pure that her own o ence, namely, her attempt to catch it, is reflected in its irror-like self, and the bird taking it for its own o ence apologises to her ee verse 52 She means to say that the bird, instead of blaming her, blames itself

I no right even to hear of it, just as a Śūdra has no right to hear the words of the Vedas?

63. "Why so much ado? Thou wilt obtain the object which only exists on the by-way of thy mind, even the Absolute, about which the mind itself is in the dark, can be realised by those who are alert.

64 "Thou whose waist is a phase of Śiva's power of becoming small as an atom! Among the creatures inhabiting the Creator's world, respect thou me, though an ignorant bird, as one whose fame has been created by his truthfulness and power of appreciation.

65 "The goddess of speech lives in our mouth amidst the Vedas as her neighbours,[18] bound by the power of good company, she does not deviate from the path of truth, as if out of shame before her neighbours

66 "If thy heart in desire for something goes even to the city of Lankā, situate in mid ocean,[19] know even that to be in thy hands"

67 Thus spoken to by the bird, Damayantī said, abashed and delighted, "My heart is not going to Lankā[20] nor is it desirous of anything else"

68. Then that Indra among swans, remembering that a maiden's nature is a mountain, as it were, with Cupid the elephant submerged in the river of bashfulness, said to her who was not speaking in a clear fashion

69 "Have I not, an intelligent being, understood the meaning of those two verses uttered by thee, a poetess expert in puns, to be respectively, 'My desire is to marry the king,' and 'My mind longs for Nala' ?[21]

70 "But thinking of the lack of firmness of thy heart, I feel that I am, in fact, ignorant of it Cupid himself, when his aim is a maiden's heart fickle by nature, is likely to miss his mark

71 "Surely the moon of the people of Nisadha (Nala) is the Indra of the earth, how can one like myself, acting like a low-born creature, acquaint him thus with such a dubious matter?

18 The verses of the Vedas being uttered by Brahmā, to whose chariot the swans are attached, the Vedas are here spoken of as being the neighbours of the swans, i e, their utterances are true like the Vedas

19 Lit the city of Lankā, for which the bosom of the ocean has become a bedstead

20 Damayantī's reply can be construed as meaning also "My heart longs

72 "If thou choosest some other youth, whether at the instance of thy father or of thy own accord, what will Nala think of me if I plead before him on thy behalf?

73 "Princess, thou, too, must not enjoin me to set about this matter which it is feared may go wrong, but I will do whatever thou askest of me other than this."

74 The king's daughter spoke again, slackening the persistence of bashfulness, as if shaking off the swan's words which had entered her ears, by shaking her head in disagreement

75 "Thy surmise about my being given in marriage to someone other than Nala is as the Veda in thy heart, thou shouldst make the conjecture of the night having a beloved other than the moon precede it as if it were the syllable Om [22]

76 "Without surmising the growth of affection in the heart of the day lily to be connected with some one other than the sun, thou dost fear that I may marry some other than Nala great, indeed, is thy rashness

77 "This hast thou surmised well I will, indeed, have recourse to someone other than Nala of my own accord, but only to destroy myself without him, also not to make thee a liar before the king [24]

78. "As to conjecture that tells thee that thou must be deceived by me, why is it dumb regarding the good that is to result from that deception? If words, in which it is impossible to suspect any reason for ins cerity, are not the Vedas, then what are the Vedas like?

79 "If my father desires to ive me to someone other than Nala, why does he not sacrifice me in the fire, the body being all that remains of me? He is no doubt the master of the body of his child, but it is still Nala who is the lord of my life

0. "Thou wouldst do me a good that would be even higher than my being the devoted bondslave of Nala! What will the day lily do even with the moon that is full of nectar so long as it is not the sun?

22 The syllable Om is put before a Vedic verse The idea is, to think that she ay arry so eone other than Nala is as absurd as to think that the night may have a lover other than the moon

23 i e I love Nala just as the day lily loves the sun

24 i e to prove the truth of the bird's report that she loves Nala " omeone other than Nala (अनल)" e also fire

81 "In my heart, desirous only of him, there is no thought of obtaining even the priceless Wishing Stone, in my mind he with a face like the lotus is the only treasure, the quintessence of the three worlds put together

82. "I have heard of him, seen him in my delusion in all the directions, and contemplated him without any break in the stream of consciousness. To-day I will obtain him or die, both are in thy hands, one shall remain

83. "Acquire thou the virtue that would accrue from keeping thy promise[25] and giving my life to me Good sir, give up futile doubts, why this extreme reserve even in a matter that is good?

84 "O wise and dear one, reject not my prayer, nor put diverse obstacles in the path of what is to be done Deviate not from the path of fame that arises from the honourable position of being true to one's word—the path free from the sport of calumny

85. "Thou art so niggardly that thou dost feel no shame, thinking even of those who give their very lives for the good of the distressed Virtue purified by fame is slipping from thy hand owing to thy reluctance to give my own life to me

8 "If thou givest my life to me, I will repay thee by sacrificing even my life, but with what can I repay, if thou be the giver of something more than life? So do thou plunge me in a limitless ocean of poverty that I may be unable to repay my debt to thee.

7 "Purchase my life even as a piece of merchandise; there will at least be some religious merit, if nothing else Thou giver of the lord of my life, if I have nothing to give thee, I can at least sing thy fame

88 "Or, perhaps the rich do not care to win grateful people to be had even by means of a benefit costing a 'cowrie'; but lo, the good, calling themselves wise, purchase those very people even at the cost of their lives

89 "Nala is a king, hence the impersonation of the eight divine lords of the quarters,[26] devoted as I am to him, they are pleased with me, otherwise it was impossible that coming of thy own accord, thou shouldst become the guarantee of my winning him

90 "Becoming as the root of the Vīraṇa grass, made for me by the Creator without any joints, wilt thou not, acting like the root of the Vīrana for me, apply to my bosom the paste of sandal?[27]

91 "No use delaying, it is time to hurry up, for there is scope for deliberation only in a matter that admits of delay, suffering never waits for time, just as a keen intellect waits not for a teacher's instruction

92 "When thou goest from here, thou shouldst not supplicate Nala on my behalf, while he is in the inner apartments, for at that time his sympathy for the beloved faces there might cause a distaste for any other maid

93 "If Nala is perfectly satisfied with his enjoyment in his harem, it is not necessary to speak of this matter to him, for to one who is satisfied with (plain) water a sweet, fragrant and cool drink of water tastes not well

94 "Ornament of the race of swans, thou shouldst not put in any word for me, when Nala's heart is tepid with anger, on a tongue tainted with bile even sugar tastes bitter

95 "Thou shouldst not make thy entreaty on my behalf, when the king's mind is occupied with other affairs, the sleeplike inattention of a man asked for a favour at such a moment bears the stamp of disdain

6 "Being wise, thou shouldst therefore communicate this to the king after finding out a suitable occasion, what seems good to thy noble self—complete failure or delayed success?"

97 It might seem improper to our minds that she discarded all shame as she said these things, but Cupid who made her say all this bore testimony to her innocence.

Both Śiva and Cupid feel unbounded joy in rivalry with each other, when they get something mad, the former when he gets the 'mad' flower, the latter when he gets some one suffering from the pangs of separation[29]

27 The root of the Vīrana grass and sandal are used as sedatives to allay the heat of the body Damayantī asks the swan to be for her as "the root of the Vīrana grass" called Nalada, which means also "that which gives Nala"

28. The 'mad' flower is the Dhattūra which has highly intoxicating properties

29 i e, Śiva rejoices when he gets the 'mad' flower, Cupid when he gets someone mad with love The Dhattūra flower is sacred to Śiva See 21, 34.

99 Then concluding that the princess who spoke thus was in love with Nala, the bird laughingly unloosened again the seal of silence on its beak

100 "Princess, if this be the truth, I do not see what is to be done by me in this matter, Cupid himself, by intensely heating both thee and the king, hath brought about this union

101 "Let the divine character of the sense-organs of Nala, whose mind is set on thee, be to-day a reality, having obtained by winning thee a satisfaction that is given only by nectar[30]—the sense-organs that had taken the vow of privation through austerities [31]

102 "Owing to thy absence Cupid is consuming his body, as if out of envy, thinking, 'Our bodies were alike, but mine was burnt (by Śiva), while his is not even heated'

103 "While drinking in thy portrait, decorating a wall, with his eyes, not winking from eagerness, the king's eyes take a redness given by streams of tears, but which seems to be caused by thee.

104 "While the king drinks in thy portrait with eyes winkless out of eagerness, a dispute about the tears takes place between 'love by eyesight' and 'lack of winking' Each says, 'These are mine'[32]

105 "Damayantī, though thou art outside, thou art in his heart; is there a way in which thou art not his life-breath? No wonder that his mind with thyself as its only object pervades thy portrait

106. "Unceasingly dost thou ascend the everlong stairway of his thoughts, and the sighs that he plentifully heaves are due to his meditating on thee, with his self absorbed in thyself

30 Being a king, Nala was sprung from the eight gods known as the Lokapālas, and as such his sense-organs were already known to be divine, now they are actually so by the taste of nectar at the prospect of their association with Damayantī

31 i e were pining away as in the case of one engaged in religious austerities

32 The idea is, while Nala gazes at Damayantī's portrait, tears appear in his eyes, and it is not possible to decide whether they are caused by his continuous gaze or by his fond glances at her lifelike portrait The difficulty in coming to a decision regarding the cause of the tears is represented as a quarrel between the two possible causes, both of which claim the tears as

107. "What his heart secretly tells thee, his face bespeaks openly[33] This act of his face is in keeping with its friendship with the moon, the friend of Cupid who is the enemy of Nala[34]

108 "As he now lies in bed at night, there is no sleep for him, nor any damsel other than thou who might, by embracing him, kiss his eyes, submerging his mind in stupor.

109 "In vain did Cupid, by piercing Nala with his arrows, reduce him to emaciation, with beauty as the residue, though made lean and thin, he doth not give up his rivalry with him[35]

110. "He would not fear sin itself, if it brought thee to him; and he would not even be ashamed to be a slave to thee, has Cupid in any wise damaged even his character by piercing him severely with sharp arrows?

111 "Like a contagious disease, the extreme shyness of the bashful king insinuated itself into the expert physicians who were treating his dreadful fever of love, for they remained silent about the cause of the disease

112 "He is suddenly frightened, fancying thou art angry, and laughs without any occasion, fancying he has got thee, without any reason he follows thee, as if thou art going away, and replies to the air, as if addressed by thee.

113 "Alas, alas, this valiant king is sinking helpless, like an elephant, in the clay of utter delusion on the island of swoon belonging to the Yamunā river of incessant sorrow caused by thy absence

114. "That stage, the last of the stages, created each by the five arrows of Cupid, doubled because they are discharged from the right as well as the left hand—may it never come about

115 "To thee I am sent by the king, ever dejected owing to Cupid's oppression, having come hither, I have achieved my

33 i e. his secret musings are manifested by the paleness of his visage Nala has turned pale owing to his anxiety for Damayantī

34 Cupid, the oppressor of Nala, is his enemy, and as an enemy he wants to divulge Nala's secrets In this he is helped by Nala's face, which by its paleness says that Nala secretly thinks of Damayantī day and night The face thus acts as Cupid's friend, but Cupid is not its immediate friend The friend of the face is the moon (owing to the similarity of both), and the moon is the friend of Cupid (love being associated with moonlight), thus it is quite proper that the face should offer its help to Cupid, because he is the friend of its friend—the moon

35 i e he is still as beautiful as Cupid

36 i e death, the last of the ten stages of love.

reward in the knowledge of thy sentiment, eager for merit as thou art

116 "Damayantī, blessed art thou who hast attracted even Nala by thy noble virtues, after this, what praise is there for the light of the moon that it perturbs even the ocean?

117 "Mayst thou shine with Nala as the night with the moon, may he shine with thee as the moon with the night Perhaps the Creator, who unites that couple again and again, is acquiring practice with a view to uniting you both

118 "Slender maid, Nala's art of drawing pictorial designs, exhibiting no small skill, will reach its perfection, if anywhere, on thy swelling bosom alone

119 "One moon can never satisfy thy two eyes, so let it bring an unbounded joy to thy eyes in company with another moon—the face of Nala

120-1. "Behold the wishing tree of Nala's religious austerities! The beauty of its sprouts is flashing in the guise of the tips of thy finger-nails, verily thy eyebrows are but two leaves of this tree, and it is thy lower lip that is flashing red as its mature sprout Thy hands are its new leaves, and thy smiles are its buds it is flowering with the tenderness of thy limbs, and bearing fruit in the guise of the charms of thy bosom.[37]

122 "It seems, while making your mutual attachment equal in measure, Cupid made the disc of the moon the dish of the balance, with the lunar rays attached to it as the cords, while he made his own arrow the beam of the balance

123 "During the gaieties of love, let the pictorial designs on thy breasts, erased in contact with Nala's lotus-like hand, thickly coated with the wax-like sweat caused by emotion, once more enter the hand whence they had gone forth[38]

124 "Damayantī, let both of you, young as you are, accept in the garden of pleasure the shower of flowers, released ever and anon by the breezes, delighted at the various modes of your erotic wrestling, rich in postures

37. Nala's religious austerities are here fancied as the Kalpa tree which grants him his desired object—Damayantī

38 i e the pictorial designs drawn on her breasts by Nala's hand will be erased by that very hand, they will be reabsorbed, so to say, in their

125 "By virtue of your mutual union, let now your minds, thine and Nala's, shine forth, blossoming with joys, as if they were two atoms forming first a unit of two atoms, about to create once more the body of the mind-born god of love [39]

126. "To vanquish Nala, who is not to be conquered with a bow of flowers, Cupid rejoices to find in thee, who dost belong to a pure family and possess great virtues, a bow made of faultless bamboo and furnished with a string, thou art, indeed, gleaming with a winding silk ribbon beautiful with vermilion, which, decorating thy neck, hangs down a little on thy back, as if it were a trace left by the rubbing (of vermilion) [40]

127 "Know thyself to be the beautiful flowery bow of the mighty Cupid, the pearls in thy necklace to be the shots of his bow, and the great king Nala to be the target, the line of hair on thy body assumes the entire grace of a bowstring, softened by its constant stay in the lap of that bow, and has a loop in the centre in the guise of thy gleaming navel [41]

128 "Cupid, surpassed by Nala in beauty, became despondent and left his arrows[42] on thy hair, his bow at the bottom of thy forehead,[43] and his body in that furnace—the (third) eye of Śiva, but deprived of his body, he has now taken shelter on thee for vanquishing Nala, and the leafy designs painted on the mountain of thy bosom are serving as a cottage for him "[44]

39 Cupid being born of the mind, his body destroyed by Śiva can be recreated only by minds serving as atoms The two minds of Nala and Damayantī, both in love with each other, are fit constituents to serve as a starting point in the recreation of Cupid

40 Damayantī is fancied as a bow to be used by Cupid As a bow is made of bamboo, the scarlet ribbon hanging down on her back is fancied as the trace left by vermilion, when rubbed on the back of the bamboo to see whether it is sound, Cupid is testing the soundness of the bow he is going to use

41 The line of hair on Damayantī's body is fancied as the string of Cupid's flowery bow, while the navel is fancied as the loop provided in the centre of the bowstring for holding the shot before it is let off

42 i e flowers

43 The eyebrows are meant, beautiful eyebrows being represented as Cupid's bow

44 The burning of Cupid by iva is interpreted as an act of suicide by Cupid throwing himself into the fire of Śiva's eyes to escape the disgrace of being surpassed by Nala in beauty He is now fancied as performing religious austerities for conquering, in his turn, Nala with Damayantī as his weapon.

129. The bird having thus spoken to Damayantī, her friends who had been long looking for her, then came and surrounded her, the bird also hastily set out for Nala's capital, saying, "Happiness to thee, allow me to depart"

130. Damayantī, though she fondly tasted again and again the infinitely sweet and fragrant butter that was the speech of the noble bird, the messenger of her beloved, the butter being mixed with the honey of the flowers composing Cupid's arrows, obtained no joy, but experienced in her heart an intense heat, and her stupefaction knew no measure [45]

131. Tears soon became the limit of the range of her vision, as it followed the swan, the friend of the king, even while by her side, it was far from her eyes,[46] but now, though it was far away, it was not removed from the range of her mind

132 The swan started alone on its journey to communicate to Nala all that had taken place, clearly expressing the possibility of success by diverse flutterings of its wings, while her friends took her away, saying, "Dear friend, thou art out in the wilderness, foolish one, hast thou forgotten the way? Weep not, come, let us depart"

133 The bird found the king restless with love and making a bed of young shoots and leaves fade away (with the heat of his body), while he was under an Aśoka tree, crowned with a luxuriant growth of flowers that vied with the flaming arrows of Cupid, the tree being on the bank of the pool of water near which it had erstwhile seen him

134 "Dependent Damayantī, to thee I will say nothing, but swan, come quickly, tell me what she said about me"—Nala having said thus, the swan, coming near, related it In the case of the good the only delay in the attainment of a cherished object is that of their own desire

135 The great king made the swan repeat what his beloved had said, asking the bird, "What is it? What is it?" Then mad with the wine of intense joy, he himself likewise repeated a hundred times what he had heard

136 Epilogue

45 The idea is, the swan's words, describing as they did Nala's love for her, touched her deeply and only increased her sorrow, her position is likened to that of one who has taken butter mixed with honey, believed to have a poisonous e ect

CANTO IV

1 Then did Cupid quickly conquer Damayantī, making the fragrant flower of Nala's fame his bow and his excellence the string of that bow, while he made Nala himself, owing to the latter's keen intellect, an arrow—Nala whose tidings had come to her ears [1]

2 As she suffering from Cupid's fever, plunged into the waters of that pool, namely, the story of her beloved, its effect instantly grew harmful, long consuming her heart

3 The slender-waisted[2] maiden seemed to have learnt her impatience, contrary as it was to sobriety, from the flying speed of the messenger of her beloved,[3] for that which appears immediately after something originates from it

4. Her face was too benumbed even to think of an iota of smile, the Khanjana bird in the shape of each of her eyes limped even in making a slight stir in its own courtyard—the corner of the eye [4]

5 Were Nala and Cupid the two physicians of heaven, the Aśvins,[5] who entered her heart to probe it, being engaged by her lover Indra, the king of the gods, to cure her quickly?

6 Her face, tender like the lotus and troubled by Cupid's heat, was seen each day bearing an ever increasing resemblance to the moon withered by the rays of the sun

7 It was but natural that her breasts, like two pitchers, hardened by the rays of the sun of youth, should then be subjected to the heat of fire—heat due to the frolics of the flower-bowed potter [6]

8 The banana plant, if it were tainted by the burning barren soil of the desert, would experience the suffering of her thighs, as they then lay buried by Cupid in the heat of the grief of desolation

9 Damayantī's hands, feverish by the strokes of Cupid's arrows, resembled the lotus of a pool dried up by the summer, the rays of the sun falling freely on the flower

1 Applied to arrow, श्रुतिपथोपगत means 'drawn as far as the ears'
2 Lit she who has a belly composed of two atoms
3 i e the swan
4 i e she was too morose to cast any sideglance
5 These were famous for their beauty, so were Nala and Cupid Cf 5 46
6 i e Cupid

10 The obstructing pressure of the plump and stout breasts was guilty of preventing Damayantī's heart from flying away, bursting under the excessive heat of Cupid.

11 What a pain is caused by the tip of a beard of corn, if it enters the foot! Then why should not a mountain—a king that upholds the earth,[7] staying in her heart, having entered it, cause pain to the tender-limbed girl?

12 Her eyes, as if gone within in their eagerness to see her beloved residing in her mind, could not grasp even objects resting in front of them

13 The face of Damayantī, whose countenance drooped owing to her forlorn state, being reflected on her bosom flooded with tears, shone forth, as if by drawing near it had come to kiss Nala who was in her heart

14 The breeze of the gazelle-eyed damsel's sighs assumed a magic power of secret entry, inferred only at the time of exit, in order to stir up its friend, fire, namely, Cupid living in her mind.[8]

15 Her vision acting as an artist painted the ten directions with figures of Nala by means of the pallid yellow produced by her grief of separation, the crimson hue (of passion), the black of inky stupor, and its own white lustre serving as colours

16 Her sighs shook the scarf resting on her bosom, as if by way of speaking repeatedly and abundantly of her heart's plight caused by Cupid Who is not afraid when his place of refuge[9] is in distress?

17 During the fair maid's fever caused by the grief of desolation, the lotus blossoms known as her hands, feet, face and eyes emitted for a long while, in the guise of their incessant heat, the glow of the sun which they had erstwhile absorbed in profusion

18 It was a wonderful thing that her friends, after consideration, inferred Nala to be the cause of her fever, by merely looking at the tears of the princess—an inference that did not prove false.

7 i e Nala

8 The sighs are fancied as air secretly entering her body in order to fan the flame of Cupid burning in her mind Its secret entry is not noticed, and can only be inferred at the time of its going out in the form of sighs which alone are noticed

9 The scarf was moving as the bosom heaved up and down with her sighs The sighs are calling attention by that means to the imminent danger to their place of refuge—the heart—from Cupid's oppression

19 Cupid, smiting Damayantī's heart with his arrows for the sake of Nala, and deeply piercing his own self present in her heart, lost all consciousness, his mistaken action thus bearing fruit[10]

20. Lo, if she fancied the moon to be the sun, then why did the sun, too, with its rays thus set her heart on fire—the heart that was clearly shown to be stone as it was not rent even under the weight of the grief of desolation?[11]

21 Where was there a maiden to resemble her as she lay buried in grief from her beloved's absence, with a lotus placed on her bosom? Was she then Rati, lying in the flames of the funeral pyre to follow her dead husband,[12] clasping on her bosom the (flowery) bow of her beloved?

22 She did not know the secret that the grief of her forlorn state lurking in her mind was a fire, for in order to calm it she wished to cast into the blazing fire her life, making it a handful of straw[13]

23 Why should not a soft heart, the natural characteristic of women, be present in her? The wise Cupid manifested it clearly by hurting her heart even with flowers serving as arrows

24 Assuming the form of lotus stalks, the overhostile rays of the moon perhaps entered through the windows, afraid of expulsion if they entered in any other way, in order to cause a feverish heat to her who never went out of her mansion[14]

25 Damayantī's face, eyes and lips, mirrored on her bosom full of tears, owing to her face drooping low, were evidently all arrows planted by Cupid, consisting as they did of flowers comparable with those very limbs[15]

10 i e in the midst of her ardent longing for Nala her feelings were deadened, and she was reduced to a state of stupor

11 Moonlight being highly oppressive to lovers in separation, Damayantī was being burnt by the rays of the moon, which she therefore regarded as the sun ut even as the sun, it set her heart on fire, as if it were a sunstone which is supposed to catch fire in contact with the rays of the sun

12 i e Cupid, after he had been burnt by Śiva

13 i e her grief will not be calmed by death, even in the after life the fire of grief caused by Nala's absence will continue to burn

14 The lotus stalks, placed on her body to allay her sufferings, and glistening with moonlight, are the rays of the moon stealthily coming in to oppress Damayantī who kept indoors to avoid the light of the moon

15 The reflections of Damayantī's face, eyes and lips are f cied as the five flowery arrows of Cupid fixed in her heart

26 The moon mirrored on the surface of Damayantī's cheek, pale with the grief of her forlorn state, easily made her face resemble it, by attaching to it its emblem—the deer, while its white radiance remained imperceptible [16]

27. Decorated with paleness by the sandal dust on her body, hot from the grief of separation, and adorned with lotus stalks looking like snakes, so appearing like Śiva, she was an object of terror to Cupid [17]

2 The sandal paste applied by her to her heated bosom looked beautiful, with bubbles appearing on it, as if it were the moon with a retinue of stars accompanying it, coming on a visit to its friend Cupid residing in her heart

29 Inflamed by Cupid's fire, she repeatedly cast away a fresh lotus blossom, approached toward herself for use (as a sedative), but made to rustle, midway, by her sighs [18]

30. The two lotus blossoms placed on her bosom seemed to say, shrinking with heat, to the full-breasted maiden, "So will thy breasts obtain the grasp of the hands of thy beloved, why do they now shrink? "

31. By means of the paleness caused by the absence of her beloved, she was making known to Nala, the lord of her heart, her purity in the fire of Cupid, as if by saying, "None other than thee have I ever thought of as my lord."

32. Did the lotus plant placed on her body, heated by the grief of her forlorn state, try to remove her intense heat, or seek to overcome it with fists in the shape of its closing leaves?

33. Overpowered as she was by the poison of her desolate grief spreading on account of the bites of those snakes, Cupid's arrows, whom did she not plunge in an ocean of pathos, looking like a digit of the moon oppressed by the rays of the sun?

16 i e. the moon reflected on her cheek could not be distinguished from it, as the white portion of the moon was not noticed on the pale cheek, its dark spot alone coming into view, with the result that her face with the lunar spot visible on it looked like another moon

17 The sandal paste applied to her feverish body, when it dried up, looked like ashes, while the lotus stalks looked like snakes, both together ivin her the appearance of Śiva It seemed as if Damayantī was using these to scare away Cupid who dreaded Śiva, being once burnt to ashes by him

18 i e the lotus blossom, withered by her sighs, rustled like dry leaves,

34. The moist, creepery lotus stalk applied by her to her bosom, burning with the suffering caused by Cupid, faded completely, as if out of shame before the adjoining hands of Damayantī, which surpassed it in beauty.

35 A spray of moss placed by her on her bosom, which throbbed when the voice of the cuckoo was heard, looked beautiful as it moved, as if struck by the fish, the emblem of Cupid ever present in her heart, while rubbing its body close against it [19]

36 It was not through any mistake that Nala's mind regarded her face as a moonstone, otherwise how was it that at moonrise water flowed from it in tears? [20]

37 Damayantī was thriving just like Cupid's victorious weapon—his arrows, so he wished to connect her definitely with the number five, like his own arrows [21]

3 The forlorn maiden, thinking a fiery weapon of Cupid was emerging in the shape of the moon, at once took up a watery counter-weapon suitable for it in the guise of tears

39 The beautiful damsel, seeing a new rain-cloud, a cloudy weapon hurled by Cupid, discharged at him a suitable windy weapon in the guise of her long-drawn sighs [22]

40 The fair damsel, believing the south wind to be a windy weapon sent by Cupid, seemed to adopt for a snaky weapon the lotus stalks which she had taken for fear of Cupid's intense heat [23]

41 Cupid placed two darts, as it were, in her heart—the absence of her beloved and life in spite of it· did he after that

19 As Cupid occupied Damayantī's heart, his emblem—the fish—is also supposed to be there It is fancied that the cool spray of moss, which was applied to her bosom, and moved as her heart throbbed, was shaken by this fish from inside her heart

20 Śaśikānta ('beautiful like the moon') means also moonstone which is believed to exude water in contact with moonlight Damayantī's face was a moonstone in the sense that at the sight of the moon it used to be wet with tears for Nala

21 The idea is that she was as charming as Cupid's flowery arrows The latter, however, are five in number, so Cupid wanted to connect her also with that number, i e he wanted to kill her, "to be reduced to the five elements" means "to die"

22 A new rain-cloud is one of the phenomena regarded as unbearable to love-sick people Damayantī's sighs are blasts of wind which would blow away the mischievous rain-cloud

23 As snakes are believed to feed on air, the lotus stalks which were placed on her body as a sedative are snakes used by her to drive away the south wind.

drive them home, by hitting them with a couple of Bilva fruits, her own breasts?

42 Cupid, hitting her with his arrows in extreme profusion, and then hurling even fruits, owing to all his flowery arrows being exhausted, clearly dowered her bosom with a pair of palm fruits, her own breasts [24]

43 Then Damayantī, who repeatedly and severely reproached the moon, and repeatedly praised Rāhu,[25] suffering as she did from Cupid's fever, addressed a friend whose visage was covered with tears

44 "As with regard to men, gods and Brahmā, it has been calculated how much time constitutes an age in the case of each, why is it that in the science of numbers the same has not been done in the case of lovers in separation, measured by the moments of young lovers in union?[26]

45 "Satī accepted her birth from the Himālayas, 'the abode of snow', because she was heated by Cupid, not because of her esteem for its greatness, on the forehead of Śiva, too, it is not his eye, but his separation from Satī that burns engraved [27]

46 "The pain of burning caused by fire is not great, it is the pain caused by separation from one's beloved that is great, if it is not so, why do women hastily enter the fire, eager to attend on their departed lords?

47 "Friend, look at the impudence of the moon, those of its digits which are heavily stained with the sin of killing lovelorn maidens are playing in its heart, but those which make friends with the night lotus have been thrust outside [28]

24 i e two palm fruits flung at her by Cupid stuck to her body and became her breasts

25 The moon being an oppressor of Virahins, she rebuked the moon and praised Rāhu who swallows the moon during an eclipse

26 i e what is a moment to lovers in union is an age to lovers in separation, to the unhappy even a moment appears as long as an age

27 Satī committed suicide, as her father Daksa insulted her husband Śiva during a sacrifice performed by the former, and in the next life she was born as the daughter of the Himālaya mountain under the name of Pārvatī It is here fancied that she chose the snowy Himālaya as her father in order to calm the fire of her grief for Śiva, while the third eye of Śiva, glowing on his forehead, is the fire of Śiva's grief for the absent Satī

28 i e the moon keeps its dark spot representing vice carefully in its heart, while its white portion, which by its lustre makes the night lotus bloom is kept by it at a distance

48 "Friend, ask the moon clearly this, 'Inert moon, from what teacher didst thou learn the generosity of thy heat? Is it from the poison that hath withered Śiva's throat, or from the submarine fire in the ocean?'

49. "Verily this moon, on account of the sin of killing women separated from their lovers, is, after being whirled round, flung from heaven on the rock of the dark night, while the sparks bursting forth and flying upwards make the sky richer in stars[29]

50 "Friend, do thou speak to the moon on my behalf thus, 'Why set about such a thing? Thou mayst have no regard for thy birth in the ocean, but thou hast forgotten even thy position on Śiva's head'

51 "Moon, it is a pity thou wast not pounded by the Mandara mountain falling into the ocean[30] nor consumed even in the fire of the stomach of the sage Agastya, who drank up the ocean

52. "Foolish moon, dost thou think, 'Damayantī's mind will be merged in me when she dies?' The learned Cupid declares that the relevant scriptural text refers in my case to the moon-like face of Nala.[31]

53 "Moon, sound forth the new drum of thy fame, now brighten the dynasty of the ocean, do thou also acquire the heroism of killing a woman, only give up torturing

54 "Vicious moon, at night masquerade as the sun and inflame me in the absence of the sun, but when day comes, I shall see thy pride eclipsed by the sun

55 "Moon, Terrible to maidens like me, shining as thou dost at night, abiding in the sky,[32] this thy ghostly nature, dizzying the heads of others, is astonishing in thee, who art composed of nectar

29 The moon is fancied as a criminal who is dashed against a rock by way of punishment Here the rock is the dark, moonle night, while the stars, more in view on such a night, are increased in number by the fragments of the moon when it is smashed

30 i e during the churning of the ocean, the birthplace of the moon

31 The ruling idea of the verse is fidelity even after death The text in question says that the mind, after the death of the body, is merged in the moon The moon, oppressing and wishing to kill the love-sick Damayantī, is planning to have her mind after her death, but she says Cupid has so ordained that her mind, after her death, would go not to the oon in the heavens, but to that other moon—the face of Nala

32. Also "rest g on ' iva", i e. on his head See Vocab under भूतपति.

33 i e forlorn lovers suffer g from the exciting light of the oon.

5 . "Friend, cast the sprout of that Tamāla leaf, thy ear-ornament, into the mouth of the deer in the moon, the deer, so fattened, might cover the moon by a little, and quickly thereby I may breathe for a moment

57. "Truly the idea flashes upon me at the wrong moment· the Amāvāsyā night which was in my hands is gone, but if it returns, it shall be held back and compelled to abide Dear, never will I see the face of the moon more

58 "Friend, will not this young Cakora bird of mine become a disciple of the ocean-drinking sage Agastya? How many drops will the rays of the moon be, to the bird drinking them, after it has been trained to gulp down the ocean?

59 "Dear, take in thy hand a heavy iron club, and take my mirror outside, as soon as the moon there enters, do thou kill that malefactor quickly with ease

60 "Why did not the ocean keep in its womb the unbearable moon, as it does the submarine fire, and why did not mighty Śiva swallow it, when it was discarded like poison by the ocean?[34]

61 "The black poison of the ocean, swallowed by one god (Śiva), did not appear again, but the moon, the white poison of the ocean, though destroyed by the gods by drinking it,[35] rises spontaneously anew

2 "Know thou the full moon to be a sinner, dominated by a passion for killing lovers in separation; and know the moon, whose nectar is drunk up by the gods[36], to be free from sin, why do then astrologers assert a contrary dogma?

63 "Verily the fortnight, which forlorn lovers held in great esteem, became on the earth the 'great'[37] fortnight, and was the lunar day, on which all those lovers made that esteem immeasurable,[38] made Amā (or Amāvāsyā) ?[39]

34 While the ocean was being churned, the moon came out of it, as did poison, which was, however, swallowed by Śiva in order to save the world

35 The waning of the moon is believed to be due to the gods drinking the nectar constituting the body of the moon

36 i e the invisible moon of the Amāvāsyā night, regarded as inauspicious by astrologers

37 The literal meaning of बहुल, which, means, however, the dark fortnight

38 Immeasurable, because on the Amāvāsyā night the moon is totally invisible

39 The word "Amā" standing for "Amāvāsyā" means "immeasurable."

4 "Does Rāhu swallow the moon, mıstakıng ıt for the sharp Sudarśana wheel of hıs enemy Vısnu? Otherwıse why does he gıve ıt up, fallen ın hıs mouth and comıng ınto hıs possessıon, lookıng lıke the curd-rıce offered at hıs worshıp?[40]

65 "Frıend, truly Rāhu does not wıllıngly let go the moon comıng wıthın hıs mouth, as soon as ıt ıs swallowed by hım, ıt slıps through the passage of the hollow of hıs throat wıthout any harm [41]

66 "Experts ın ancıent lore, takıng a plain vıew of thıngs, say that Vısnu cut off the head of Rāhu, but do not say he ıs one who cuts off the heads of lovers ın separatıon, the moon would be extınct, ıf Rāhu possessed the consumıng power of the stomach [42]

67 "Frıend, the dıvıne physıcıans, the two Aśvıns, beıng the frıends of Cupıd by vırtue of theır beauty, at once joıned to the body the head of the deer-shaped Sacrıfice[43] severed by Śıva, who was Cupıd's foe, who would do the same to Rāhu?

68 "Or, wıll not the head of Rāhu be joıned to the throat of the headless body of some enemy, decapıtated by Nala ın battle, and hastıly flyıng up for fear of death, the link beıng cemented wıth hıs blood?

69 "Frıend, ask thou the Ogress Jarā why she doth not sew up the head of Rāhu wıth the headless body of Ketu, as she dıd the two sectıons of Jarāsandha's body

70 "Frıend, ask Rāhu on my behalf, 'Dost thou spare thy enemy,[44] thınkıng hım to be the kıng of the Brāhmanas? If he were one, would he return to heaven, once he had fallen, by comıng into contact wıth Vāruṇī?'

40 i e Rāhu gives up the moon, because he finds it extremely sharp and bıtıng

41 It wıll be remembered that Rāhu has no body, possessıng only a head.

42 ı e ıf Vısnu had not severed Rāhu's head from the body, he would have swallowed and dıgested the moon So Vısnu beıng responsıble for the survival of the moon, ıs also responsıble for the kıllıng of separated lovers by the moon

43 The reference is to Dakṣa's sacrifice destroyed by Śıva For the allusıon see Vocab under तारामृग.

44 ı e the moon whıch ıs regarded as the kıng of the rāhm as.

45 Vāruṇī means both "the west" d "wıne" The moon oes down ın the west, a Brāhmana who drınks wıne goes down fro hıs caste and posıtıon Such a rāhmana c ot co e to heaven, but the moon does so, ın spıte of hıs connection wıth Vāruṇī, he cannot be a rāhm

71 "Has Rāhu, like Garuda,[46] spared the moon, being under the impression that it was a Brāhmana, because it burnt his throat? Rāhu, to burn is the nature of the moon, tell me, what Brāhmana quality it has in the case of one innocent like me

72 "For the use of the god of death, the moon was carefully made with all its digits serving as teeth, as a device for crushing maidens separated from their lovers it is why the moon is known as Dvijarāja [47]

73 "The moon is the burning face of Cupid, which the Creator pulled out of the fire issuing from Śiva's eye,[48] after that it was marked with a black spot in the guise of a hare, owing to its manifold sins resulting from the killing of forlorn lovers "

74. Then thinking it was useless to censure the distant moon with varied expressions in this way, Damayantī suffering grievously from the fever of desolation began to upbraid Cupid who was in her heart.

75 "Cupid, if in my heart thou art taking refuge, why art thou thus burning that very heart? Wretched one, like fire, where wilt thou be thyself, after having burnt up thy own fuel in a moment?

76 "Śiva made thee invisible,[49] fearing lest there should be an overabundance of 'three-eyedness', Cupid, is there any one, in whom, on seeing thee, 'three eyes' did not emerge?[50]

77 "People say that thou art the companion of Rati (Cupid's wife), but why is it that in spite of thy presence (in my heart) I have no Rati (pleasure)? Or, perhaps now thou and she live not together, for she did not follow thee at thy death

46 Garuda was once devouring a low-caste man, but when he felt a burning sensation in his throat, he gave him up, knowing by that means that his victim was a Brāhmana See Mahābhārata (Ādiparva, chap 27 ff), Cal ed

47 The word द्विजराज, an epithet of the moon, meaning "the king of the Brāhmanas" may be construed also as meaning "the king of teeth'

48 i e while Cupid was being burnt to ashes by Śiva The love-inducing moon is imagined as Cupid's face saved from the fire

49 i e by burning and reducing him to an ethereal form

50 Śiva, the terrible destroyer of the world, is credited with three eyes, hence the appearance of three eyes means an outburst of anger It is here fancied that owing to the mischievous nature of Cupid everybody became "three-eyed" or enraged whenever he was present But this roused the fear of Śiva whose reputation as the only being possessing three eyes in the universe was thus jeopardised He, therefore, made Cupid "invisible" in order [illegible] of people becoming "three-eyed" on seeing him.

78 "Thou who art incapable of discriminating between thy own self and others, hast thou heated me as thou heated thy own self separated from thy Rati? Otherwise if thou thyself didst not bear heat, how is it that my heart is being burnt in contact with thee?

79 "Cupid, why did not Rati die with thee, though she was renowned as a devoted wife? Thou art such a sinner on account of thy killing helpless women that wast thou forsaken even by thy love?

0 "Buddha, the conqueror of his passions, had already, by vanquishing thee, destroyed the body of thy expansive fame, then Śiva destroyed in battle thy physical body—all that had remained

81 "Alas, Cupid, because of the result that thou didst obtain by fighting Śiva with flowers, the science of polity, being frightened, disapproves of fighting even with flowers as weapons

2 "How is it that Śiva reduced thee to that plight, in spite of thy drinking nectar like the other gods? Confess Truly thou didst not drink nectar, disdaining it owing to thy addiction to the taste of Rati's lip.

3 "Lifeless Cupid, didst thou, owing to the sin of deluding the world, become a ghost that thou now goest about oppressing one like me, pale with the sufferings caused by my forlorn state?

4 "Alas, Cupid, thou givest not death, nor does thy bow slip from thy hand out of pity, but then thou art dead, and one who is dead[51] opens not a fist that is clenched

85 "Cupid, devotion to other gods removes blindness, untimely death and deformities, but utter blindness, emaciation of the body and paleness are his who worships thee.

"Cupid, thou art the cruellest of all, that is why the Creator made flowers thy weapon; if he were to create for thee a strong bow and arrows of iron, the three worlds would be in ruins

87 "Did the anxious Creator drench the flowers serving as thy arrows with honey, in order that the fire of thy arrows might not burn down the three worlds, as did the fire of Śiva's arrows the three cities of the demons?

"Verily the Creator made the mind of man thy target, observing it to be indivisible and impenetrable, had he given even thunder (as thy target), it would have been cleft by thy arrows

51 Cupid assu ed an ethereal form after he had been burnt D a-yantī speaks of him as if he were dead

89 "Cupid, the Creator was not content even with making flowers thy arrows, he gave thee five by specifying them, lo, even so they have shattered the world

90 "What a number of flowers do the five celestial trees offer to a god, whoever he may be! But owing to thy inferior rank they give thee only one flower each[52] Fie on thee! Even at this, thou hast no shame

91 "Did the Creator, after giving thee thy bow, take it back, as it proved passing mischievous, although composed of flowers? But what could he do to thee? In the place of that one bow, there arose now two in the shape of the eyebrows of Nala

92 "The six seasons which simultaneously delight the garden of Nandana give thee each a flower of its own out of pity; with these thou shapest one like a bow and five like arrows

93 "It is good for the world thou hast no body, where is a sage who would be able to bear thy shots, if thou couldst discharge thy arrows, drawing them with firm hands as far as the ears?

94. "Cupid, thou wast suddenly reduced to ashes along with the arrow which thou didst aim at Śiva, of thee, now formless, verily the voice of the cuckoo hath become that fifth arrow of thine.

5. "Cupid, even the labour of the mighty Śiva, in burning thee, was rendered futile by my sins, for thou wast immediately reborn in heaven, having sacrificed thy body for the good of the gods.

96. "To a lover in separation, turning his back at the rising moon, the Daksina (South) wind is not 'daksina', if it is 'daksina', it is thy own arm bending at the end the flowery bow[54]

97 "Is not the mighty Śiva celebrated as the conqueror of Cupid, the demon Andhaka (Blind) and Death, simply because he conquered thee alone, blind as thou art with the joy of pride, and death to lovers in separation?

8 "Cupid, no one expert like thee in doing ill to others hath ever been seen or heard of, for thou didst light thyself from the

52 i e just enough for his five arrows

53 The song of the cuckoo is here regarded as the fifth arrow of Cupid, as the voice of the cuckoo is supposed to reproduce the fifth note of the scale

54 There is a pun on the word "daksina" meaning both "south" and

fire (of Śiva's eye) in order to set fire to all the worlds, by embracing them with thy burning self

99 "Śiva rightly made thee a sacrificial oblation for the pacification of the world in the fire issuing from his eye, but what purpose, alas, did Viṣṇu serve by killing the demon Madhu, while leaving thy friend Madhu the spring?"[55]

100. Even with these few words her mouth, greatly athirst for the lip of her beloved, quickly became dry as dust, as if from being struck by the Withering arrow of Cupid, enraged at her unpleasant words.

101. Severely wounded by Cupid's arrows in the core of her heart, and unable to speak much, she then talked with her dear friends in verses, she herself speaking one half and her friends the other half

102 (*A friend*) In danger, save thy life with thy inborn patience from the cruel flower-arrowed god

(*Damayantī*) Life itself is opposed to me to-day How dost thou, friend, tell me to save my foe?

103 (*Friend*). Submissive one, why dost thou not listen to good counsel? Save thy life even by force

(*Damayantī*) Friend, if thou art so good to me, why dost thou wish to preserve my enemy—my life?

104 (*Friend*) Damayantī, it is the nectar-rayed moon; why feelest thou heated by its rays?

(*Damayantī*) · Friend, if the rays of the moon were dead, there would be no heat

105 (*Friend*) Have patience, give up unreasoned fear, it is the cool-rayed moon that rises

(*Damayantī*) It is clearly burning me with the heat of a smouldering fire; friend, thou dost eclipse feeling with words

106. (*Friend*) Dear, I swear by thy heart it is the light of the moon that thou feelest

(*Damayantī*) Friend, the effect of its light is clear, it is burning my skin and disrupting my life

107 (*Friend*) Why dost thou, then, avoid the cuckoo, which calls the lunar day hostile to the moon?[56]

55 i e Visnu ought to have killed the spring (Madhu) as the chief acco plice of Cupid rather than the demon Madhu

56 The cuckoo cries "kuhū" which means also the moonless Amāvāsyā ni ht

(*Damayantī*). Friend, it is useless to hunt up meanings The cuckoo pours on me a voice that is full of harm

10 (*Friend*) Damayantī, that loved one is in thy heart, why art thou sorrowing still?

(*Damayantī*) Friend, I am sad, because he is only in my heart, and not without

109 (*Friend*) The gem in thy necklace having burst with Cupid's heat, thy bosom is without any ornament to-day

(*Damayantī*) · Friend, woe is me if my beloved is banished even from my heart [57]

110 Thus saying, immediately she fell into a swoon with Cupid's fire growing intense in her mind, prostrate with grief, how could she endure the loss, though but imagined, of the fragment of her hope? [58]

111 One of her friends put water in her mouth, one covered her breasts with lotus petals, one fanned her bosom, some one put ice on the fair maid's body

112 The multitude of her dear friends attended her long with soft and cool lotus stalks and fibres, water and the like in such a way that by degrees she slightly came to her senses.

113-14 "Kalā, look, she distinctly breathes, Calā, observe, the eyelashes move, Menakā, guess the quivering of her lower lip, Kalpalatā, hear, she speaks something, Cārumati, cover her breasts, Keśinī, bind her unloosened hair, Taranginī, wipe off her streaming tears"—then were words like these heard

115 In quick accents from the mouth of her friends rose that loud noise, hearing which the king of Vidarbha came in fear to the mansion of his daughter

116 Then the great minister of the king and the physician, owing to whose being in office there were no evils to disturb his daughter's inner apartments or the inner constitution of her body, both of them spoke to the king words that were alike The former, "Sire, listen, I know everything from reliable reports and the statements of spies, none could overcome her grief, except some one who would give her Nala." The latter, "Sire, listen, I know

57 The girl said अनलंकृतम् "without any orna ent," but Damayantī takes it to me अनलं कृतम् "deprived of Nala"

58 To be connected with the preceding verse Damayantī i agined that

everything from Suśruta and the statements of Caraka; no expedient can suppress her heat, except the herb known as Nalada."

117 What was being simultaneously said by them was, though alike, mutually opposed, but the ears of the king, who was worried by the apprehension of a hundred evils with regard to Damayantī, did not take in anything.

118 The king knew his daughter, prostrate at his feet, to be overwhelmed by sufferings caused by Cupid, though she had quickly shaken off all signs of her grief due to the absence of her beloved, the wise, indeed, know at once the thoughts of others.

119 Then the father gave his blessings to his daughter whose head was bent by quickly raising her head "Mayst thou in a few days obtain in a Svayamvara the virtuous husband of thy choice"

120. After that he said to the friends of his daughter. "As soon as the winter of such maidens is past, even flowers act as arrows on their bodies, so nurse her properly

121 "In a few days your friend will herself choose a noble husband in accordance with her desire, so with her leanness at an end, she ought to regain all her beauty through the care of maidens like you"

122 Damayantī's friends made their minds an ocean of joy and shame, thinking that the king, speaking thus, did not ask his daughter about what was a matter of shame,[59] that he concluded her swoon to be caused by Cupid from the paleness, heat and the like of her body thinking also of what he had said under the pretext of giving his blessings, and what he had said about the kind of consolation that would be suitable for her

123 Epilogue [The poet refers to his work Sthairya-vicāra-prakarana, A Treatise on the consideration of Stability (or Permanence) of Things]

59 i e her secret love for Nala.

CANTO V

1 Then while the king was waiting for kings for the Svayamvara, the sage Nārada was ascending to heaven in order to see Indra

2. There was nothing surprising in the fact that the sage Parvata followed him, for he was his friend · but Nārada, the preceptor of the world, was traversing the sky to the great astonishment (of all)

3 The sage, making his way without any aerial conveyance, was plunging into the ether. There is a restriction of means for others, but for ascetics everything is accomplished by their austerities

4 The sage went beyond the aerial chariots which wounded the pride of the mansions of Indra and the like,[1] and did not, though begged by their owners falling at his feet, accept their hospitality

5 Being afraid of heating him, the sun diminished its own lustre exactly so much as not to be speedily heated in its turn by the lustre of the sage, as the moon is by the day

6 Alas, as the sun used to overpower with its rays Dvijarāja 'the moon', another Dvijarāja, 'the great Brāhmana' (Nārada), now overpowered it with his lustre Who on this earth reaps not the fruit of his actions ?

7 Then to him, coming as a guest, the celestial Gangā presented a grass-made seat with the rows of Kuśa grass growing on its banks, water for washing his feet with its own waters, offerings of worship with Dūrvā blades, and Madhuparka with the honey of its lotus beds

8 Just as an ascetic attains the Absolute, beautiful with the plenitude of bliss, after crossing through the ocean of worldly existence without a beginning , similarly Nārada reached the mansion of Indra, after going beyond the sky, whose depths are unfathomable

. Indra finely entertained the guest with a homage greater than what was due. For the good, to do just as much as is proper removes the sin (of omission), but brings no merit.

1 . The mountain-cleaving[2] Indra then quickly welcomed the sage who was the friend of mountains owing to a similarity in

name[3] Why should not even a 'mountain' who was a Brāhmana receive honour, when coming to the lord of the gods?

11 The great sage (Nārada) knew even the celestial trees to be generous with the highest degree of charity, well-learnt from the extremely lavish hand of Indra, owing to their living together with him in heaven.

12 Indra conversed with Nārada, suppressing all talk with others The meeting of friends is, as a rule, a mine of extensive talk about themselves and others

13 As Indra's interest in the conversation grew very intense with the mutual talk, he said to Nārada, wishing to know why the kings of the earth had not long come to heaven

14 "Do not the royal dynasties now produce as before valiant scions who, on attaining their maturity, fall on the surface of the earth, wounded by the weapons of their enemies?

15 "Heroes betake themselves to the magnificence of my hospitality, by discarding in battles their earthly bodies, by their weight a grave hindrance to an upward journey

16 "Mighty one, as those kings do not now come to me as guests, as if I were under a curse, I do not set a high value on this my wealth, rendered vile by a selfish enjoyment

17 "Abundant riches being considered an evil, acquired as they are at the expense of the wealth of good deeds performed in former births, their bestowal on the lotus-hands of worthy suppliants is the prescribed religious rite calculated to calm that evil

1 "So let the words of thy sublime self, forming the essence of the Vedas, act to-day as the Vedic 'Sin-destroying' verses, by forthwith wiping out my accumulated sin that is causing in this matter doubts in my mind"

19 Thus saying, Indra stood, heightening the abundance of his courtesy with the depth of his attention, and fixing his thousand winkless eyes on the face of the sage

20 Astonished to see the maturity of his politeness, in spite of his occupying the position of Indra, Nārada said with a smile in a voice thrilled with joy.

21 "Having experienced the labour involved in acquiring the religious virtue accruing from a hundred sacrifices, thou alone, if any one, showest this disregard for the fruit of that labour, thy

3 The name of the e was Parvata, Mountain.

wealth, though what is gained through pains causes one to have greater attachment to it

22 "Who will believe that even thy riches, which are beyond the range of expression, have not destroyed thy politeness, unless one's own intimate, immediate perception says so ?

23 "Thou hast a certain superior power of vision, seeing as thou dost the outside as well as the inside of things, for thou sayest, 'Let me give away my great riches to guests, selfish enjoyment is not good.'

24 "Ah, I am deeply moved by this sweet, unaffected expression of thy sentiments Rule thou the heavens well for limitless ages O Indra, prosper thou well !

25 "As to why kings do not come here, lessened in weight by reason of all their sins being washed away by the blood flowing from their bodies wounded in battle, hear a piece of news, the joy of the world's youth

26 "There thrives a maiden, an indescribable, priceless gem, the ornament of the earth, who is the daughter of king Bhīma, Damayantī by name—an unfailing weapon of the god of love

27. "At present growing every moment marvellous in beauty with the speed of youth, she is said to be cherishing love for a youth that bears in full measure the essence of virtue

28 "With thy lips moving art thou going to ask me, 'Why not say who he is?'. but thou mayst check thy query midway, fatigue it not by making it go out (of thy mouth)

29. "For even an ascetic's intellect which goes only as far as the atom, sees not this youth who has been made by the maiden a lion lying in the cave of bashfulness inside the atom of her mind.

30 "Her limbs speaking of the sufferings due to her beloved's absence indicate her as being the target of flowery arrows, and she has caused the desire of her father to further the Creator's will in order to bring about the festival of her Svayaṁvara

31 "Then as the Creator gave orders to Cupid to go on a mission of summoning all kings, the lords of the earth, devoted to Cupid, now regard war as poison

32. "The endeavour of the kings now is to attain distinction, however slight, in those things, whether finery or qualities, of which Damayantī is fond

33 "Daily has Cupid's passion of hunting in the youthful society of kings grown lively in ea erness since the days of her

34 "Hence those kings, (now) longing for the earth, are not eager to become thy guests, ah, there is a vast difference between the desire of the kings for Damayantī and their desire for heaven.

35 "Discontented with this, I have come to heaven to see thee, in order to have the pleasure of seeing a war, for on the earth I do not see any conflict among the kings whose minds are absorbed in her

36 "Alas, though I know that no one is offering any resistance to thee, cruel as thou art to enemies, I am asking thee about warfare, for the outpouring of affection on a thing tends to wipe away one's judgment"

37 The great divine sage having said thus, the seal of silence on Indra's mouth burst at once, the gradual conversation of the great is something extremely pleasant and increasingly happy

38 "There is no question of my practising warfare so long as my own younger brother Visnu, the enemy of demons and my defender, keeps watch, happily do I sleep without any fear, using the victory-marked palm of his hand as a pillow

3 "Owing to Visnu's assuming the form of the universe, his identity with the sage Jaimini became proper, and (as such) being unable to tolerate any corporeal form for gods, he made my thunderbolt devoid of meaning"[4]

40 Having said to the sage such words as these, he, the ocean of politeness, paused, and then there issued forth Nārada's faint voice, coming after a long succession of sighs

41 "Residing on earth, I am not content, thinking of wars that may be going on in heaven and the nether world, and when I come to heaven, there rises in my mind a surmise, unhappy in the end,[5] as to wars being waged by the heroes of the earth and the nether world

42 "Now that I have seen thee, permit me to go to the earth; will not perchance the kings coming to marry Damayantī quarrel with one another there?"

43 Saying thus, the sage set out for the earth, forcibly turning back Indra, but the latter, though deterred, carefully followed him a few steps more

4 According to Jaimini, the author of the Mīmām - philosophy, the ods have no corporeal form, be g in the form of mantras, in which case the fact of Indra's having a thunderbolt becomes meaningless, consequently Indra c ot make any use of it in fighting as desired by Nārada

5 i e a surmise that does not come true in the lon run

44 The sage Parvata (Mountain) echoed the rumbling words of Nārada, having taken them in, he himself did not manifest any Paksa (opinion) of his own to Indra who had clipped the Paksas (wings) of mountains

45 Then Cupid prescribed for Indra's hand the grasping of Damayantī's cool and tender hands as a fit remedy for its long accumulated hurts caused by the presence of the thunderbolt in it

46 The beauty of the physicians of heaven, the two Aśvins, is present in Cupid also, and Cupid, having the knowledge of the science of medicine transferred to him through the medium of that beauty, was, I ween, acting as a physician in that way

47 Then as her husband was going after a mortal woman,[6] the wife of Indra, assuming an air of humility, indicated that her solemn pride was wounded by the drooping of her lotus face

48 Verily the thick gloom that came over the nymph Rambhā, as Indra was leaving heaven, was the colour which playfully shewed the erotic sentiment of her heart fading away

49 The nymph Ghrtācī said, not in words, but through the heaving of long sighs, "The life of nymphs is now fruitless, it is proper for us to die"

50 As the Cāmara stick dropped from the lotus hand of the nymph Tilottamā, while her arm like the lotus stalk was agile in waving the Cāmara, she, too, seemed to say thereby, "It would be well for us thus to fall from heaven"

51 The nymph Menakā, as she sought to hide her feelings, wishing to cover up the grief rising in her mind, seemed to apply an external plaster of clay, while her bursting heart was being heated, as if wrapped in leaves[7]

52 Under the pretext of her motionless posture at that moment the nymph Urvaśī, who had charmed the world with her excellence, was with her body doing the work of a boundary post marking the end of her friendship with Indra

53. One of the nymphs said to another, who wished to know what the matter was, Indra hearing some of her words, "Look, this

6 ie Damayantī

7 The twofold pressure of grief and the effort to hide her feelings is compared to Putapāka, which is a 'particular method of preparing drugs, the various substances being wrapped up in leaves, covered with clay, and heated [illegible] ' The idea recurs in 17 168

son of the sage Kaśyapa—Indra, the performer of a hundred sacrifices—is going to the earth"[8]

54 One of the nymphs, proud of her beauty, said to a friend within Indra's hearing, "Why disdain even to look at mortals? Art thou not going, too, for the sake of company?"

55 Then did the lords of the quarters, Agni, Varuna and Yama follow Indra with pleasure let some one first show only the way ahead, he who follows his footsteps is not rare

56 Then they separately sent to Damayantī women messengers, expert in the stealing of hearts, and sent to her father presents concealed under a pretence of joy at his success in wars

57 Alack, it was strange that even those gods followed the way to the earth, leaving the heavens, or, perhaps there is no heaven called as such, that is heaven where one's heart goes

58 Then those great gods were taken to the earth by horses which quickly covered the distance, on the way, in a posture in which their necks were turned aside and raised, they heard a sound far away

59 They did not have the time even to guess whether the sound came from the clouds or the ocean, they saw only a chariot close by, which had arrived simultaneously with the hearing of the sound

60 In it the great gods recognised Nala, the supreme reward of the existence of their eyes—Nala who used to delight in giving rest to his charioteer, and was expert in understanding the instinct of horses

61 Was it not natural that Varuna should be reduced to a state of complete inertia at the sight of Nala's youth, being motionless, lord of the waters as he was, with a sense of profound astonishment?

62 Observing Nala's beauty, Yama, the ornament of the solar dynasty, became so very gloomy that that god is called even to-day Kāla (black)[9] by all

63 When Agni, reflecting on the exuberance of Nala's beauty, felt the heat (of grief), the cause was not that he was fire, but that he was not Nala

8 "Kaśyapasutā", earth, lit, the daughter of Kaśyapa, in which case the insinuation is that of incest Kaśyapa means also 'a drunkard', in which case Indra is visiting the daughter of a drunkard

9 Kāla is an epithet of Yama and means "time" it is here taken in its adjectival sense "black"

64. Kauśika (Indra), with his many eyes gazing at Nala's beauty surpassing that of Cupid, and (then) looking round the whole of his own body thought he himself was really a Kauśika (owl).

65 Considering him to be the Monism of Beauty, rising up incarnate, the gods surrendered their hearts to amazement, and so lost control over them

66 Since the features of his beauty corresponded to what they had heard before, the gods said to one another in a low voice, "Is he that Nala?"

67 His adornments, appropriate for choosing such a bride, the time itself, the way of the chariot leading to Kundina—all these spoke to them of the king's intentions

68 Having found Nala, the life-breath of the world, Yama, Varuna and Agni, respectively glad, restless (with joy), and exceedingly warm (with fervour), secretly thought in their minds thus.

(Yama thought)—

69 "Whether Damayantī chooses him or not, she can be dear to me in neither of two ways on the one hand,[10] fie on her, unable to discern merits, on the other,[11] how can I have her?"

(Varuna thought)—

70 "She will choose me, if she does not know the measure of his superiority to me, but how will the princess know my own superiority to him?"

(Agni thought)—

71 "If Damayantī chooses Nala, I shall not merely be put to shame in the outside world, how shall I show my face drooping with shame to my wife at home?"

72 The three gods, pondering thus, did not know in the least what to do, with the sole exception of Indra, they looked at one another's face

73 Noticing the dumbfounded look of his followers thinking, 'What is to be done now?', Indra, expert in guile as he was, with a view to deceiving Nala, said loudly

10 i e if she does not choose Nala

74. "Art thou thrıvıng ın all respects ? We thınk thou art that Nala, we seem to see ın thee the splendour of Kıng Vīrasena,[12] our frıend occupyıng half our seat

75. " 'Nala, where art thou goıng ?'—ıt ıs no use askıng thus, as thıs our journey to the earth has become auspıcıous (by our meetıng thee). Has not that very journey, about to achıeve ıts end, made thee come forward half the way?

76. "Nala, here ıs Yama, he ıs Agnı, shaggy wıth a mass of flames, here ıs Varuṇa, and know the remaınıng one[13] to be the ruler of the gods

77. "Nala, to thee we have come as supplıants, know thıs to be the gıst of our words, after takıng rest for a whıle, we shall communicate our busıness to thee."

78. Thus sayıng, Indra became sılent and saıd nothıng ın partıcular, there was nothıng marvellous ın thıs skıll ın speakıng, hıs teacher from hıs chıldhood was Brıhaspatı

7 As the kıng was bowıng wıth all hıs haır standıng at the word 'supplıant', he was offerıng, as ıt were, hıs own self lıke a mass of full-blown Kadamba flowers for the worshıp of theır feet.

80 "What is unattaınable for these dıvıne lords of the quarters? How can a thıng lıke that be under my control?"—ponderın on such a contrast as thıs, Nala was long ın doubt

(Nala's musıngs)—

81 "As any supplıant may easily obtaın from me anythın that he asks for up to my lıfe, wıth what gift will my heart be content when the supplıant ıs the lord of the gods?

82 "As for Damayantī, who ıs more valuable than even my lıfe and wealth, she ıs only ın my heart; she is not mıne; the earth ıs not worth even a sıxteenth part of her

83 "How can I know theır desıred object ? How can I gıve unasked ? Fıe on hım who, though he knows a supplıant's wısh, waıts for the occasıon of hıs speakıng

4 "A donor, by makıng a belated gıft, cannot remove the sın whıch he commıts, by makıng a supplıant go through the humilıatıon of flatterıng and humble entreatıes, and undergo the shame of profuse beggıng

12 Nala's father

13. Indra h self.

85 "The water given to a suppliant by the generous, after having brought to him the gifts to be made, is meant as a remedy against the accidental death of the suppliant falling into a swoon, owing to his fright caused by an apprehension of the failure of his prayer "[14]

86 "Not only one's wealth, but even one's life should be given away like a straw to a suppliant; this is the meaning of the cleverly worded rule about the making of gifts, when it enjoins the giving of water together with Kuśa blades [15]

87 "The lotus, stained in contact with mud, is not fit to be occupied by the goddess of wealth, [16] hence, the wise should make the pure lotus hand of the suppliant the abode of the goddess

88 "The earth is overburdened, neither with trees nor with mountains nor with oceans, but with the man whose birth does not serve the purpose of fulfilling the desires of suppliants

89 "The miser might not out of greed give his riches to others while he is alive, but what surprises me is that he does not do so, even when dead [17]

90 "What can be a recompense for the gods for the fame which they have conferred on me, by making their request to me, neglecting all other donors in the world ?

91 "'Alas, this man is going to the other world alone, leaving behind his wealth at his death'—thinking thus, the friendly suppliant, taking pity, desires to take that man's wealth to the other world [18]

92 "He who accepts a gift is a debtor, who takes one thing in this world to give it back multiplied by a crore in heaven, only a good man, if there be any, comes to practise this everlasting usury in the next world by virtue of his good deeds"

14 A gift is preceded by the act of pouring water on the suppliant's hand, signifying the resolve to give, and so removing any doubt about the gift to be made

15 Nala interprets the rule that a gift is to be preceded by the formality of offering to the suppliant water with a few blades of Kuśa grass The significance of the blades of grass is obvious with regard to the water, the word जीवन "life" is one of the synonyms of water, hence the conclusion that even one's life should be given away

16 The lotus is the seat of Lakṣmī, the goddess of wealth

17 This is an apparent contradiction The real meaning is, "On his death he surrenders his wealth to the king"

93 Thinking thus for a moment, Nala said to the gods who were glad to find the countenance of the man supplicated[19] beaming with joy—something difficult for suppliants to get.

94 "There is not much difference between a cause and an effect, and it is true that a person's body is produced by food, looking at your nectar-fed bodies, my eyes are being immersed in nectar

95 "Compare my slight religious merit with its result, namely, you come within the range of my eyes! It is the religious austerities of my forefathers which, maturing in this way, thrive in glory

96 "Ah, verily the merit resulting from the vow of enduring everything, installed this earth in the rank of a goddess, and even you are honouring her with your lotus feet.

97 "Whatever you desire from this mortal child, whether an offering as great as life itself, or more, let him with it worship your feet say, what can such a thing be"

98 Then Nala having politely said thus without any hesitation, Indra, the master of hypocrisy in his actions, spoke these words crooked with insincerity

99 "Moon of the earth, we desire that festive occasion—marriage with Damayantī, conqueror of Cupid, act thou as our messenger in this matter, casting aside for ever the fear of Cupid

100 "There are hundreds of kings on the earth, thou art certainly an ocean, they are wells are there not so many planets in the heavens, which of them is like the sun?

101 "We have all-seeing eyes, we know the unfathomable ocean of thy merits, none of us would be content without engaging thee in this secret affair in this way"

102 Though he came of a pure family and felt himself to be an abode of virtues, Indra in his desire to oust the sincere and friendly Nala at once became crooked like a bow, which, though made of good bamboo and provided with a string, becomes bent in order to let go the straight and feathered arrow

103 Nala, who was very subtle, understood Indra's guile from those very words and then made a suitable speech Sincerity is not the policy towards those who are insincere

104 "It is the gravity of my own sins committed in another birth that desires to defy even your greatness that transcends the limit of words

19 i e Nala

105 "You know the minds of all, yet I must not maintain a silence which might be prejudicial to the main object in view, let there be shame through speaking, rather than the acceptance of the unrefuted words of others

106 "How can you, in whose mind is present as in a clear mirror all that is, give such a command to one, to whom it is not fit to be given?

107 "Strange How can I go on a mission on your behalf to one whom I am at this moment going to choose as my bride? Do not high personages like you feel even contempt for deceiving a straw like me?

108 "Owing to her absence I go mad and lose my senses in a moment, tell me, how can I as such keep your secret[20] before her?

109 "How can I dissimulate my emotions in the presence of one, cherishing whom in my heart in the form of desire I take my breath? Even the wise cannot resist the objects of sense

110 "Besides, how can one like me even see her without crushing the sentinels? Where does a maiden confide in a man, ruthless in conquering a hundred thousand sentinels?

111 "The fame that was valued by the generous including the sage Dadhīci had only life as its maximum price How can I accept it by paying a price a hundred times greater than my life, my beloved Damayantī?

112 "Just as you are asking me for her, I too ought to ask you for her, I must make yourselves my teachers in the matter of flattery in entreaties for the sake of my desired object—Damayantī

113 "Worshipping you daily, first of all have I begged Damayantī of you, if you do not feel shame in transgressing my prayer, I too am not bound to feel it overmuch

114 "It is said that Damayantī has already resolved to choose me as her consort; when she sees me, she will only blush; certainly she will not accept you

115 "So be pleased Grieve not This mission is entirely unsuitable for me, wishing to carry it into effect by a wrong method, you will simply acquire ridicule, and not the desired object"

20 i e the secret of your appointing me—her lover—as a messenger to

116 Then thinking over these words of Nala, Indra said, smiling slightly, and furtively looking at the face of his companions.

117 "King, didst thou not thyself, a scion of the dynasty of the moon, say all this ? Is thy tongue not ashamed of its refusal, having promised of its own accord to give suppliants the object of their desire ?[21]

118 "Thoughtful one, how is it that thou dost not see this world, transient and false, that even thy mind, strangely enough, is going to forsake virtue and fame ?

11 "Who was ever born to thy dynasty, the crown of the world, but did not fulfil the desires of suppliants ? The very first member of the dynasty, the moon, was indeed marked with a stain ; alack, mayst thou not be like him, too !

120 "But the hare in the moon is only a sign (not a mark of dis race), while even a sour look or silence or displeasure with regard to a suppliant—all this is disgrace for one like thee

121 "'Did he not read the letter 'Na', while reading the alphabet, or has he forgotten it even if he did read it ?'—thus the letter 'Na' used to sway to and fro in the swing of doubt in the minds of suppliants "[22]

122 Agni said to him, "Nala, why dost thou let this renown escape thee, white as the moon, that has come to thy hands ? No one else on earth has thus had Indra, the owner of the all-giving Kalpa tree, coming as a suppliant.

123 "Let our desire, never thwarted while procuring the joy of the inhabitants of heaven, renounce to-day its pride of being without equal, owing to our having crowned thyself in its place."

124 Then said Yama to Nala who was sad "Light of the family of Vīrasena, is the strange gloom that seeks to dominate thee worthy of thee who dost belong to the dynasty of the moon ?

125 "A suppliant was not disappointed even by the Rohana mountain,[23] hard among hard objects, and even by the wish-cow, a mere animal, alas, child, what is this that thou art about to do ?

126 "Does a thoughtful man ever delay, when asked for a favour ? Who can be a guarantee for one's life even for a moment? The two eyes rolling by way of winking speak instantly of death

21 ee Verse 97

22 i e formerly Nala never id No, when asked for a favour

23 A legendary mountain producing jewels

127 "Because of the disappointment suffered by the beak of the Cātaka bird asking for water, a gloom spreads over the expanse of clouds, though it was willing to give cool water to the bird."[24]

128. Varuṇa, too, raising his hand, spoke some appropriate words to him, "Fame alone, whose pearlstring is the stream of water offered in connection with gifts,[25] is thy beloved wife.

129 "Thoughtful one, if it is true that even Karṇa and Dadhīci were not everlasting on earth—Karna whose skin was an impenetrable armour, and Dadhīci whose bones were hard as the thunderbolt—then neglect not religious virtue

130 "A wise man like thee cannot get rid of the noose that is fidelity to one's promise—the noose, bound by which Bali and Vindhya are still unable to move

131. "Fame, that dear one, the beauty of whose visage surpasses the moon, and who does not forsake her lover, even when she goes to the farthest ends of the directions,—who will maltreat even Fame for the sake of a gazelle-eyed damsel, union with whom is of transient duration ?

132. "Strange Even we whom others ask for boons ask thee for a favour , hero, do thou fulfil not only our desire, but also fill the regions with thy fame.

133 "The gods have come to thee as suppliants Let the divine Kalpa tree, the lustre of its vast fame for charity being thus tarnished, make to-day the heaven white with its flowers alone[26]

134 "Nala, even thy name recalled like those of Bharata, Arjuna and Prithu gives a traveller his desired object , if thou dost doubt the success of thy own journey, all those benign agencies must also be futile

135 "Make thy pious promise,[27] which was to-day delightful with its accents respecting our desired object, true to its literal

24 The gloomy colour of the clouds is fancied as the result of the s caused by their delay in giving a drink of water to the thirsty Cātaka bird

25 See Verse 85

26 The divine tree, which usually supplies the wants of the gods, is white with its fame as well as its flowers, but as this fame no longer exists owing to these gods having diverted their prayer to Nala, it is now white with its flowers only

meaning, by making it a rival of the scriptures[28] (in its regard for the truth), and, let thy fame, purifying the three worlds, destroy the connection of things with the terms 'black', 'yellow', 'red' and 'green', by proclaiming 'white' as the only colour on earth.

136 "How is it that Śani, begotten by the thousand-footed Sun, was born lame? It is said a son has a tendency to resemble the father But the Sun, manifesting himself to be lame in the act of rising above thy might, in spite of his thousand feet, has provided us with the answer to-day"

137 Thus hearing these flattering words of the group of gods, the king, though in love with Damayantī, undertook the mission forcibly imposed on him When he gave his consent, Indra said to him in great joy, "Let the power of being invisible be everywhere subject to thy will"

138 Epilogue [The poet refers to his work Śrīvijayapraśasti]

28 Setting aside the usual derivation of the word प्रतिश्रुति "promise", the poet derives it as श्रुतेः प्रतिभटा तिश्रुतिः "a rival of the scriptures"

29 The fame, white in its purity, is to make all things white, leaving only one colour on the earth and banishing the rest.

CANTO VI

1 Then starting on Indra's mission, the king of Nisadha, the repeller of enemies, made the capital of king Bhīma the destination of his chariot

2 Just as the sage Agastya did not consider even the irresistible Ocean-fire as an obstacle to his drinking up the ocean, similarly the firm-minded king did not consider the loss of Damayantī a hindrance in the path of carrying out his mission.

3 The gods, wishing to drink the nectar of news about the lotus-eyed Damayantī coming to them through Nala, as through a conduit, remained as the ornament of that place, winkless as if to look at the direction in which he was going [1]

4 Just as a wish attains its fulfilment, similarly Nala's chariot in a moment reached that city, the Amarāvatī of that Indra of the earth (king Bhīma), disguised under the mere name of Kundina

5. "This is the city whose streets are hallowed with the touch of Damayantī's feet"—overwhelmed with anxiety at this thought, Nala, looking wistfully at the city for a moment, heaved a deep sigh, his hopes destroyed by the gods

6 His left eye, perspiring with a drop of joyful tears, while the eyelashes thrilled, as well as the other eye, quivering with throbs, felt the joy of the first union of lovers at the sight of that city

7. Just as a mass of rays, going out of the solar disc, enters the lunar orb,[2] similarly the king then descending from the chariot, occupied by the charioteer, went into the city

8 Wonderful was it that the figure of Nala, when he entered the city, remained invisible ,[3] more wonderful was it that his figure still remained the one thing 'visible'[4] in the world

Nala's eyes, after long traversing the city, which, owing to its clever inhabitants and beautiful buildings, was like an (all-giving) Kalpa creeper of wonder, became at last the guest of the royal palace

10 He held the armed sentinels in contempt, but was ashamed in his heart that he was going about unseen , he was delighted that

1 A special reason is here fancied for the winkless character of the eyes of the gods, who by nature do not wink

2 The reference is to the idea that the moon shines by the reflected light of the sun, familiar to Hindu astronomers. Cf. ṛhatsaṃhitā 4, 1-4.

he would see Damayantī, but became sad, remembering he was a messenger

11 Then repeatedly turning his eyes in all directions, with the object of seeing Damayantī, he entered the palace without any hesitation, unseen through Indra's (magical) feat by the guardsmen in the rooms of the palace[5]

12 The mighty sovereign, though he passed through the palace door, looked round, curving his neck, with eyes motionless with surprise, at the voice of the sentinels who were preventing other people from coming in, shouting, "Who is this ?"

13 Having closed his eyes, on seeing in the inner apartment a young woman, who had uncovered her thighs to paint them, he was startled to have jostled another maid who was passing by

14 Perhaps Nala had perceived Damayantī in the cycle of creation without a beginning or in pictures, or it was perhaps a magical illusion produced by Cupid that he saw in all the directions[6]

15 He had no liking for the nymph-like maidens owing to his seeing them along with the illusory figure of Damayantī, thanks to this very mistake[7] about Damayantī, he mistook them not for Damayantī

1 Nala was overwhelmed with grief at his beloved's absence, the grief to which Cupid gave a helping hand in his heart despairing of Damayantī Having seen there her illusory figure, he grieved, seeing her no more, having in a moment recovered from the illusion

17 As he was delivering a little the message of the divine lords of the directions to the figure of his beloved called up by his imagination, he was brought to his senses by the shout of the many timid girls, who were frightened by the voice coming from an invisible source

18 Seeing there a slender damsel's breasts, from which the breeze had removed the cloth, as if to touch them, Nala, being ashamed, stood with his face turned aside, the face that did not brook the full moon's presence[8]

5 This Canto, it will be remembered, describes the adventures of Nala going about invisible the inner apartments

6 Though Nala had never seen Damayantī before, he seemed to have her vision before him on all sides

7 i e illusion

8 i e Nala's face was as beautiful as the full moon, but the face was pure, while the oon was arked with a sta' ,

19. Cupid, though he cast a net in the inner apartment, with the manifold charms[9] of the multitude of maidens, was unable to catch that black antelope—the pair of Nala's deep black eyes

20 Seeing (first) the root of the arms as a girl was binding her hair, then the breasts as she was painting them, and then the navel as her clothing got loose, he thereafter closed his eyes, having had his eyes drawn here and there by degrees

21 As he was standing with his eyes closed, he could not be tightly grasped by two women, coming towards each other, being kept apart by their bosoms, stepping aside, Nala afterwards reproached his own limbs, the two women were, however, thrilled to come in contact with the body of a man

22. Harassed by this (alternate) closing of eyes and looking distinctly,[10] and (hence) looking at the women with side-glances only, he was greatly ashamed, appearing (thereby) to look at them with passion,[11] the good, indeed, feel shame much more before their own selves than before others

23 The flowers serving as the arrows discharged at Nala by Cupid, who was misled by the glances he was casting at a woman whose body was thrilled,[12] were not wasted, but served as offerings of worship to his steadfast character

24 Leaving the foot-path, Nala, the light of the good, became the ornament of a quadrangle to have a look at the people, thinking, "Here it is easy to avoid the contact of passing women"

25 The eyes of the king falling on the bosom of a woman, who was painting it, turned back at once, as if expelled by the crescent-shaped nail-marks on her breasts, owing to their enmity with lovers forlorn[13]

26. The eyes of the forlorn Nala, which speedily closed on meeting the moon that was the face of a slim damsel, confirmed two

9 Means also "with intertwined cords of hair"

10 In the first case there was the risk of being jostled by passing women, in the second the shame of surprising them in delicate situations

11 Sideglances bein expressive of love and passion

12 Obviously by a chance contact with his own body.

13 Moonlight being highly oppressive to forlorn lovers, the moon is regarded as their enemy Now as the nailmarks resemble the half moon in shape, they are fancied as so many half moons, which are hostile to Nala owing to his being a lover in separation, and drive off his eyes when they

thmgs—the fact of the face bemg the moon, and that of themselves bemg lotus blossoms [14]

27 Women commg from all sides would easily have caught hold of him, as he was standmg on the quadrangle with his eyes closed, had they not themselves made way for him, turnmg back m terror on jostlmg his (mvisible) figure.

28 Draggmg away m his haste the scarf of a girl which got stuck to the pomts of the diamonds on his ornaments, as the girl knocked agamst him, and laymg bare (by so domg) the hips of the slim damsel, the kmg felt grief at the resultmg sm

29 Struck on the way by one girl with a ball (which she was throwmg at another girl), scratched with nails by another knockmg agamst him, smeared by another with the saffron powder of her breasts—thus became he almost an object of dalliance to them

30 Some one of the girls saw him m the form of a reflection on her pearlstrmg, then as he passed and was no longer seen, the slender damsel, thinkmg of him, decided well m her mind that the figure vanished mto her own heart

31 Cupid, unable to distinguish m any way his wife Rati among those damsels who greatly rivalled Rati m beauty, doubtless embraced each one of the girls, whose patience was exhausted by the beauty of Nala's reflection [15]

32 Restless with the delusion produced by the beauty of his reflection, they were not too afraid even of his invisible figure fair-eyed maidens who obey Cupid's commands regard even their lives as straw

33 The tremor, which came over the fair-eyed damsels when they saw his reflection, and which spread through them when they came to touch him, was greatly enhanced by the fear caused by the sound of his footsteps when he speedily ran away from them

34 Let Cupid thrill with joy those limbs of the maidens which came m contact with Nala's limbs or even their eyes which drank m Nala's image, but when he made their hair stand—hair that is insensible even to cuts—he was makmg really stones dance.

35 A gazelle-eyed damsel went back to the place where she

14 Nala closed his eyes m order to avoid lookmg at the girl The closmg of his eyes at the sight of the girl's face is co pared to the closmg of the petals of a lotus at moonrise

15 i e Cupid took po ession of the hearts of the d sels who fell m love with Nala's reflection

was thrilled to get a "touch"[16] of Nala, and falling on his footprint on the dust of the earth, said in a low voice, "Please, (come back) "

36 Languishing on account of Damayantī's absence, Nala, tired of walking about in the place, frequently took rest in the grounds[17] alongside the rows of buildings

37 Who (among the women) was not astonished to see Damayantī (in a portrait), with Nala's pearlstring presented to her by him, after having drawn her exactly in the same way as the swan had shown her to him, by drawing her on a lotus-leaf ?

38 Nala looked at her, having drawn her in a portrait as a girl on the threshold of youth, being marked with a cane in the shape of the line of hairs on her body, and suppressing those habits which still smacked of childhood [18]

39 The circle in his footprints, a mark of emperors, which was visible on the way where a crowd of young princes was playing with a thick mass of camphor powder, caused amazement to the elderly ladies who were looking at it

40 Stepping for a moment between two gazelle-eyed damsels, who were looking at each other's beauty charming with youth, he caused their astonishment by this sudden hiding of each other's figure

41 At one place the women, wondering and wondering a thousand times, saw their own reflections appearing in the air on the invisible ornamental jewels of Nala standing in front of them

42 Some maidens (playing the game of ball-throwing), their face fair like the moon, seeing that the ball dropped midway, having struck Nala in its course, and that it was tinted with the ornamental paint of his body, were lost in astonishment, remembering that the ball was being thrown at one another only among themselves

43 The queens (in the harem), though they were devoted to the austerity of not looking at any man except their own consort, obtained the supreme joy of their eyes, by looking at his beauty in his reflections on the floor

44 Looking at his shadow, they thought, "Just as we bear Cupid (i e love) in relation to our husband, so is the earth, too,

16 स्पृष्टक · a kind of light embrace

17 The reading उपत्यका has been adopted

18 The line of downy hairs growing on her body at the approach of youth is fancied as a cane with which she was suppressing the last vestiges

in that way, in relation to her husband (the king), carrying this Cupid, turned blue by the flames of Śiva's eyes ?"[19]

45 Although to their heart's content they looked at his beauty, presented by his reflection, they did not see that beauty of his,[20] which surpassed a lump of gold.

46 It was wonderful that the forlorn king, by becoming invisible, by spreading out a series of bodies in the shape of his reflections on the bejewelled floors, and by entering the upper story of another's mansion, shone like an ascetic (who also becomes invisible at will, assumes a plurality of bodies, and enters the body of another).[21]

47 "I touched something like a man as I was passing", "I saw something like the shadow of a man", "I, too, noticed as if some one were talking"—he heard such words of women

48 The beautiful Damayantī came across Nala on the way, as she was coming, after paying obeisance to her mother, but he could not distinguish her among the illusory Damayantīs (seen by him), nor did she see him owing to his being invisible

49 A wreath of flowers, obtained from her mother as a favour, though thrown by her at Nala's neck, having seen him in an illusion, did actually reach him as he was standing close by

50 The king was astonished that this wreath—a favour from one whom he used to see in the train of his thoughts—was something real, the maiden, too, was surprised to see that the wreath thrown by her went out of sight[22]

51 Seeing each other, as if they were at different places, even at a place occupied by them both, they did actually come to embrace each other in the midst of the embraces of their illusory selves.

52. Again, Damayantī, though she felt his touch, thought it an illusion owing to her not seeing him, while the king, though he saw her, could not catch hold of her, being suddenly paralysed in his movements.

53 Starting (to touch each other) with the idea of the touches being real, owing to the great joy caused by a touch (that was real), but encountering a check owing to the falsity (of

19 The shadow is fancied as Cupid, turned back, when burnt by Śiva.

20 i e, his real beauty

21 An apparent contradiction is also implied The king, though a वियोगी "separated", "forlorn", was act g like a योगी, lit united

22 ecause it was taken away by Nala.

subsequent touches), they did not, being confounded, believe even when they actually touched each other again on the way

54 Never interrupting each other,[23] corresponding as they did in every respect to their real selves,[24] and extremely pleasant as they were with the wealth of their beauty, they could not abstain from the joy of play, even on discovering each other to be unreal.[25]

55 Just as the flame of a lamp, when too much oil is poured into it, goes out a little and then burns with twice as much light as before, similarly the grief of separation in their hearts, abating a little for a moment, blazed up with redoubled force owing to being drenched by a wave of affection caused by their mutual touches

56 Damayantī entered her apartment, having repeatedly both right knowledge and delusion, owing to the union of her strength of mind and grief of separation, while Nala went about there in a frenzy, seeing before him the fair-browed damsel again and again

57 Walking and wandering long with great fatigue, the king reached the sky-scraping palace, charming with Damayantī's presence

58 On a bejewelled terrace at the entrance of the palace, he saw Damayantī's hall, which with the winsome gestures of hundreds of girl companions made one take it for Cupid's harem

59. There Nala inwardly praised a certain damsel who was talking sweetly, "Does her throat marked with three lines indicate that it has conquered three things—the cuckoo, the flute and the lyre" ?

60 There he feared he was discovered, on hearing from the mouth of a sparrow perching on the hand of a woman, these words of consolation uttered by her friends, "Damayantī, look at this Nala, give up sorrow"[26]

61 There, before his eyes, a girl disguised as Damayantī was bashfully placing a wreath of Madhūka flowers, brought by the gardener, round the neck of a girl friend disguised as Nala

2 There a damsel, as she was putting on a friend's moon-like face (on the forehead) a moon-like ornamental mark of mica, on which was reflected her own moon-like face with a similar orna-

23 i e, the vision of each other
24 i e, the illusion was extremely lifelike
25 i e, merely seen under an illusion
26 The bird had learnt these words frequently used by Damayantī's

mental mark of mica, seemed to produce a state of flux of the moon

63 There on the inside of a petal of the golden Ketaka flower, using the finger-nails as a pen, Damayantī wrote her love-letter destined for himself, on which the sketching of the letters took an inky colour in a moment

64 There one of the friends, though highly renowned (for her artistic skill), succeeded in depicting in Damayantī's portraits the toy-lotus in her hand, but not the hand, the lotus-bud on her ear, but not the eye

65 There Gandharva women, Nārada's favourite disciples, whose lyres were equal (in sweetness) to her throat full of the honey of melody, came and sang to Damayantī to the accompaniment of lyres

66 There a number of girls was saying to a friend, on whose breasts was a nail-mark resembling the half-moon in shape, "Is Cupid, hiding for fear of Śiva, sporting in a canoe on thy pitcher-like breasts?"[27]

67 As flowers perturbed Damayantī's heart by becoming Cupid's arrows, a maiden there who was making a garland took vengeance upon them, by thrusting into them the point of her needle.

68 But Damayantī said to her in terror, "Friend, leave off, leave off this rashness thou art thyself offering to Cupid flowery arrows, furnishing them with a string"

9 There a fair-waisted damsel, drawing with her hand the figure of a female dolphin among the pictorial designs on her friend's breasts, was saying to her, "Friend, here is a steed, I ween, for the celestial river—thy pearlstring"

70 There that damsel was saying again to the same friend, "Let this sea animal—this female dolphin, staying on thy pitcher-like breasts as the wife of that dolphin, the emblem of Cupid

27. The crescent-shaped nail-mark on the breasts is compared to a miniature canoe The phrase पयोधरे कुम्भे means also "in a pitcher full of water," which makes vivid the idea of rowing on a miniature scale Cupid, being once burnt by Śiva, is fancied as hiding himself

28 The painted figure of the dolphin is to serve as a conveyance for the pearlstring which is fancied as the divine river Gangā represented as riding a dolphin.

residing in thy heart, serve as a panegyric of the fame of the expanse of thy breasts"[30]

71. Nala had a significant laugh at the plaint of a house sparrow which was frightened, thinking it was going to be killed, a girl having said while casting the die, "Friend, kill this moving 'sparrow' (die)" (as the expression goes)

72 There observing near Damayantī the beauty of a golden swan serving as a receptacle for betel, he was firmly mistaken that it was the (golden) swan which had done him a great good by acting as a messenger to his beloved

73 Then in that throng of her friends a certain exuberance of beauty clearly announced her of itself, unasked, removing Nala's doubt regarding her identity

74 His reflection, though clearly appearing on the raised seat of jewels, was not noticed among his portraits, joyfully drawn on the floor by her friends for her diversion.

75 He brought back his hope of winning Damayantī, though it had receded far, on hearing her words while she was rejecting the messengers of Agni, Yama and Varuna, who had made piteous entreaties (on behalf of their masters).

76 He heard, however, with an inward fear and all too slender hopes, the declaration of the messenger of Indra to Damayantī, which was being cheered by her friends in the hall.

(The speech of Indra's messenger)—

77 "While I declare my message, with thy attention do thou favour me, a messenger of Indra, who sends thee a verbal message, as the writing of the gods cannot easily be read on earth

78. "Indra greets thee,[31] gracefully pressing thee in his embrace: what remained (to be said) was conveyed to thee by the hair of his body, standing on end at the very mention of his embracing thee

79 "When he comes to thy Svayaṁvara, do thou, with thy wreath of choice, quickly fetter Indra's throat, which, though

29 As Cupid is in the heart of the girl, his emblem—the dolphin—is also there, and now it is to be joined by its mate depicted on the girl's breasts Cf 4 35

30 As the dolphin is a big animal, its presence on the breasts would proclaim their bulk

urged by the heart, was guilty of being shy in the matter of asking for thy hand.

80 "Forsake him not. Let not the gods who brought out Lakṣmī for his younger brother (Viṣṇu), by churning the ocean of milk, take pains to raise up another Lakṣmī for him, by churning the ocean of sugar-cane juice.[32]

81. "In the cycle of worlds heaven is the greatest, in heaven the gods, and among the gods Indra· when Indra himself asks to be thy slave for love, is there a climax of glory even beyond this?

82 "Indra invites thee in flattering terms to that position which he acquired by performing a hundred sacrifices· do thou a favour, adorn it with the toil of moving thy eyebrows in token of acceptance.

83 "Thoughtful girl, in thy mind think of the happiness that is in pleasure walks along the celestial Gaṅgā and in the garden of Nandana, in having a god as thy husband, Visnu as thy husband's younger brother, and Lakṣmī, the wife of thy husband's brother, as a companion

84 "Thou alone hast acquired the glory of this invitation from Indra,—'Be happy in the sovereignty of the three worlds', to attain which Visnu humiliated himself by his begging of Bali, and is (still) called Dwarf[33]

5 "It is not meet for thee to make the gods ungrateful, to whom thou dost obeisance three times a day be pleased to release them from debt who would fall at thy feet at dawn, noon and eve"[34]

86 The garland of Pārijāta flowers, a favour from Indra, presented by the woman saying this, and heartily accepted by Damayantī, filled with its fragrance all Āśās (directions), excepting the Āśā (hope) of Nala

87 Then one of the damsels said, "Madam, it is useless to think over the matter"; another said, "Well, friend, it will be proper (to choose Indra)", and yet another said, "Let the reply 'yes' be the one thing propitious in the matter"

32 i e, in the case of Damayantī's refusal, the gods will have to find for Indra a wife even more beautiful than Lakṣmī, by churning the ocean of sugar-cane juice sweeter than milk

33 According to the story, Visnu assumed the form of a dwarf

34 i e, be pleased to allow them to repay their debt to thee by falling at thy feet etc Damayantī is asked to become the queen of the gods and receive their homage

88 "Am I at any time disobedient to you? But there remains something in particular to be said"—Damayantī having said thus, her friends and the messenger of Indra felt a limitless joy.

89 As Nala was thinking, 'Neither have I won Damayantī nor executed my mission,' if the day lotus that was his heart did not burst, the reason was solely the vision of the moon, Damayantī's face[35]

90 Bowing in honour of Indra with that very garland (on her head), Damayantī, with the corners of her lips slightly brightened by a smile, replied to the messenger, after she had restrained each of her friends (from further speech), by making a sign with her eyes

91 "Give up the audacity of praising Indra, if any one knows how to describe him, it is only the Veda to a slight extent. to him, a witness in the hearts of men, a reply on my part, which can enlighten only the ignorant, will be but futile

92 "Whose tongue utters the discourtesy of a 'No' respecting his commands? Yet accepting his command as a garland on my head, I, a humble girl, offend him by individual utterances of my own

93. "This kindness of Indra, because it is the result of my religious austerities, does, indeed, engage me in (further) austerities The sweetness of a result produces an impatience in the matter of proceeding to the means[36]

94 "Him will I therefore serve as my husband for happiness and for the fulfilment of my vows, but with this iota of difference that I will serve him in his mortal shape, partially incarnate in this world as a ruler of the earth[37]

35 Nala's heart was the lotus, and Damayantī's face the moon The day lotus, in the presence of the moon, does not open, but closes its petals, similarly Nala's heart did not burst with grief, being to some extent consoled at the sight of Damayantī

36 She means that as her former austerities have brought on her the kindness of Indra, she is anxious to undertake further austerities which might bring her still happier results (i e the love of Nala)

37 The body of a king is said to be composed of elements derived from the eight Lokapālas, and as Indra is one of them, marrying a mortal king

95 "I have heard thy words in favour of Indra, sharp as being extremely prejudicial to the vow of a devoted woman already in my mind have I given myself not to the immortal, but to a mortal Indra[38]

96 "Like as the fact of having spurned the pleasures of the world brings no repentance to a firm-minded man bent on his salvation, so let not this kindness of Indra cause me to repent, for it is after deliberation that I have chosen Nala in my heart

97 "I am desirous of attaining that religious virtue, blended with waves of bliss, by serving my husband here in this Bhārata, which the greatest among the good extol among lands, just as they do the family stage among the stages of life

98 "Those who live in heaven have happiness, but no duties, while here in this land (of Bhārata) exist both the former and the latter, the gods, too, can be pleased here by the performance of sacrifices, how can I thus wish for one,[39] rejecting three?

99 "Even a virtuous man must come down from heaven, but when he departs from here (at his death), he goes to heaven to one who thus reflects on the two types of future, do not the ultimate results of the two appear to be 'gravel' and 'sugar' ?[40]

100 "What thoughtful man wishes to enjoy heaven that is like unwholesome food, and leads to transient happiness,[41] and comes to men only when their span of life acquired through deeds reaches its end, and not while it lasts? "

101 Thus interrupting her reply to Indra's messenger in the middle, she said to her friends, whose faces, by the beauty of the lips quivering in an attempt to speak, surpassed lotus blossoms with unfolding petals

102 "Noble friends, a man has his mind dependent either on God or on the current of the chain of causes[42] of the succession of individual souls wandering without a beginning does such a man,

38 i e, a king who is called "the human Indra" or "the Indra of the earth" She means Nala

39 i e, happiness in heaven

40 "Gravel" in the case of life in heaven with ultimate expulsion as the result, and "sugar" in the case of life in the land of Bhārata, promisin at the end a life of bliss in heaven

41 See the preceding verse

42 i e, the good and bad deeds of previous births causing the cycle of trans gration

therefore, deserve censure (for thinking or acting in a particular way) ?

103 "Every one being subordinate to fate for ever, even a man who acts knowingly does not deserve any censure, nor does fate itself, being inanimate, deserve any reproach on the other hand, he who speaks (by way of censure or reproof) only suffers from fatigue of the mouth

104 "An animal that likes soft things scorns the camel, and the thorn-loving camel scorns the former, the satisfaction of both eating what they like being equal, a neutral attitude, and not ridiculing the one or the other is right

105 "Indra's merits, though charming, do not make me give up the man that pleases me do you not see the world unwilling to give up the trio of virtue, wealth and desire, inferior though it is to final release?

106 "The sense of success on the attainment of one's desired object is common to a worm as well as Visnu, aversion or liking for particular objects, on the part of those who have different desires, is not subject to any established rule

107 "It is proper to restrain a friend, if on his way a hidden pitfall of danger lies ahead, but let him who knows the present situation (that there is no such danger) remain silent one should ask one's own wish about the way to joy"

108 Thus putting an end to the intention of her friends to speak something in opposition, by the force of her learning, the young maid said to Indra's messenger, whose head was moving in wonder, though she was accustomed to hear the wise utterances of Indra's minister—Brihaspati

109 "So I repelled the messengers of Yama, Varuna and Agni who had come to me, resolute, with great speed—the messenger of Yama, as if on the mind,[43] that of Agni, as if on the wind, and that of Varuna, as if on the three-streamed Gaṅgā

110. "Indra's curse on thee,[44] if thou speakest to me about this matter again! I would rather efface this severe offence of mine against Indra with the inner vows of a devoted woman"

111 The messenger of Indra having departed, owing to all opportunity of further speech being thus destroyed, life re-entered the throbbing heart of Nala, just as sanity returns to a staggering drunkard

112 In this way could Nala drink in intense joy the honey issuing from the loving words of the maid, and carefully brought to him by the chalices of his ears, thanks to the device (of invisibility), obtained through the kindness of a lord of a cardinal point [45]

113 Epilogue [The poet describes his epic as "more capable of standing criticism than even the brother work Khandanakhanda" composed by him].

45 i e, Indra, the regent of the east

CANTO VII

1 Then the king considered his desire fulfilled by the mere sight of the princess, the desire that had previously grown rank in respect of attaining his beloved, enjoying her company and the like

2 The king's eyes sank first in every limb of his beloved, then in an ocean of the nectar of inward bliss, and then in the current of his tears of joy

3 He felt the joy of realisation of unity with the One Brahma, even when he first saw the tip of a hair on her body, then, as was proper, he likewise felt, at the sight of the entire body, the joy of being merged in the One Cupid

4 It was on her high bosom that Nala's eyes took refuge, when the ocean of his passion swelled up, overflowing its extensive shore, in contact with the nectar-flow of the vision of the moon of her face [1]

5 Was his eye immersed in the nectar of her moon-like face? Did it remain fixed between her breasts? Did it leave her all too slender waist slowly for fear of tumbling down?

6 Nala's furtive eye, a wayfarer on the limbs of his beloved, wandering, and turning back again and again, rested with a gleam on her breasts, as if it lost its way in the gloom of the musk smearing on her bosom

7 The messenger's[2] eye, which was losing its footing, after moving about on the circle of her beautiful hips, long rested firm, by closely clasping with its ray[3] the banana stems that were her thighs

8 His eye rested on her feet, as if saying, "Is only a silken robe Netra, am I not also Netra (eye)? So, be pleased, make me also embrace thy bosom, hips and thighs"[4]

9 Then, after having presented his beloved and her friends to his eyes to his heart's content, the king said thus in his mind, full of joy and wonder

1 Nala's eyes are likened to a man taking shelter on some high place to avoid a rising flood

2 Ref to Nala

3 कर which means also 'hand', making the imagery of grasping the thighs vivid On the ray of the eye see Appendix I, I (c)

4 Nala's नेत्र (eye) wants to be that other नेत्र (a silken garment) to

10. "It is doubtful if the creation of this amazing beauty pervading each limb would be possible, even if Cupid himself or my own fancy were to be installed in the Creator's place

11. "I know her to be a river of the sentiment of love coming from 'a mainstay of the earth,'[5] in whom youth, plump with swelling bosom,[6] has caused a flood of graceful charm.

12 "Since she is attended by the climax of beauty, visibly heightened in contact with her limbs, does Cupid display in her a new art of assuming a succession of shapes?[7]

13 "Possessing a lustre resembling that of an object coloured with turmeric, was she not extracted from the clay of the River of Gold?[8] Because, on her body not even the unevenness marking the joint of two limbs can be guessed

14 "As her limbs are superior, in spite of some resemblance, to all similar objects through some particular excellence, is any comparison of them possible? The fact is, any comparison of those limbs (with other objects) would be for them a humiliation[9]

15 "Verily the women created in former times served only as sketching practice for the Creator's hand in order to create her, while the creation of present and future women is meant to procure her the fame of surpassing them in beauty

16 "Beautiful objects of nature danced in proportion to their inferiority to her limbs, for (in spite of that), the poet was sure to bring them prestige by comparing them to those superior limbs[10]

17 "She was not touched, I ween, by any defect, fearing she would, when seen, charm it into unconsciousness (by her beauty), so in others merits are marred by defects, but in her they abide happy without any rivals.

18 "The limbs of my beloved shunned the rough beauty of the seed-pod of the lotus, not because of its watery fort,[11] but out of sheer contempt, they shunned the dusty beauty of the golden

5 In the case of the river, "mountain", in the case of Damayantī, "king" (i e her father Bhīma)

6 Or, " . youth which is, as it were, a loudly rumbling cloud . "

7 i e., Cupid was to be seen in all her limbs indicating youth, passion and beauty

8 Jambūnadī, the river which produces gold

9 Or, "all simile is to them a humiliation"

10. i e., by saying, for instance, "The lotus is like Damayantī's face" instead of "Her face is like the lotus"

11 i e, not because it is inaccessible in its watery recess

Ketaka flower also out of contempt, not because it is covered with thorns

19 "It seems as if Indra, in love with her, has, in order to protect her, employed his own weapons on every limb of hers—his Vajra ("thunder", also "diamond") in the shape of her ornamental gems and his bow[12] in the shape of their gleam

20. "The lock of her hair that surpasses the peacock's train, though it has so many 'moons'[13] on its feathers, has very properly found a place above her face which has but one moon as its friend [14]

21 "It is the darkness in the front and on either side, dispelled by the moon of her face, that is tied behind her in the guise of her clearly undulating hair

22 "Did the lock of her hair and the peacock's train betake themselves to the Creator in consequence of a dispute?[15] Did he adore the former with these flowers, and rebuke the latter 'by giving it a half moon'?[16]

23 "She is clearly the Astamī night with the gloom of her hair and then the half-moon of her forehead coming into view, it is therefore well that Cupid, having acquired her, should attain a supernatural power to conquer the world [17]

24 "Did the flowery bow of Cupid, turned black during the latter's burning (by Śiva), have only the filaments as its residue? Did Śiva in his wrath split even that into two, wherewith the Creator made Damayantī's eyebrows?

25. "And the (flowery) bow of Cupid, becoming the eyebrows of my beloved, turned solid and strong, for it has now acquired a greater force than it had in its unburnt state.

12 i e, the rainbow The lustre of the multicoloured gems is fancied as a rainbow

13 i e, moonlike patches

14 i e, its like in beauty

15 i e, to have a decision in a dispute regarding each other's beauty

16 "To give a half moon" means "to turn somebody out by seizing hi by the neck with the hand bent into a semicircle" The phrase means also that the Creator gave the peacock its half moons, viz, the brilliant spots on its feathers The idea is that the tresses of Damayantī's hair studded with many-hued flowers were more beautiful than the peacock's train

17 i e, by using her as a weapon Astamī is the night when mystic rites are performed for attaining magic powers Damayantī's dark hair and her

"Cupid's bow and the streak of black given up by the moon, when it became her face,[18] these two, (becoming) her eyebrows, obtained a birth, in which was a childlike nature befitting an agile grace[19]

27. "Owing to his conquest of the three worlds with just three arrows, the flower-arrowed Cupid utilised the remaining two by crowning them as my beloved's lotus-eyes

28 "Here she is, the tender arch of Cupid's flowery bow, with a waist capable of being held in the grasp of the hand, who, in order to stupefy us, casts a shower of arrowlike glances let loose from the beautiful corners of her eyes

29 "Her lotus-eyes are like her lotus-eyes,[20] rolling and possessing rich lashes, surpassing the moon by the whiteness of the lustre of their corners, and having pupils, pure, blue and radiant,[21] like two rolling balls of sapphire

30 "The gazelle would be fortunate, if she had her face furnished even with the lotus bud decorating her ear, (the lotus bud) that is put into the shade by the lustre of her eyes, but what would she then do with her eyes?[22]

31 "Methodically removing the (outer) sheaths from the (inner) sheaths of the banana stem and the petals from the blue lotus, in strippings of as many as five or six layers, the Creator made, with the essence extracted therefrom, the beauty of her eyes

32 "Have the Creator's efforts to make her eyes extracted this essence composed of effusions of nectar from the eyes of the Cakora bird and the eyes of the gazelle as well as blue lotus blossoms, 'by employing the winking of the eyes and the closing of the petals as an instrument (of pressing)'?

18 The moon, when it became the spotle face of Damayantī, had of course to give up its black mark

19 The eyebrows are likened to two playful children " in which was a childlike nature" etc, may be rendered also as " in which was a hairy growth suitable for" etc

20 i e, not admitting of comparison with other objects

21 See Vocab under तार

22 The idea is, the eyes of the gazelle are inferior even to Damayantī's lotus ear-rings which are, besides, obscured by the lustre of her eyes But the animal would be glad even to have th e lotus buds as its eyes, making thereby its own eyes usele .

23 Lit. 'with the instrument of closing' See Notes.

33. "Did the gazelles ever borrow from her the beauty of her eyes that she has by force realised it from the timid animals manifold and entire?

34 "Would not her unsteady eyes, stepping far, meet with each other, if the fear of falling into the earholes did not create an obstacle to their going?[24]

35 "At the advent of the winter, I ween, the lily of the field died to gain a happier existence, for its flowers became Damayantī's eyes, and its buds the Cakora bird's eyes

36 "Her nose is a quiver made of sesamum flowers holding two of Cupid's (flowery) arrows, inferable from the richness of the fragrance of her breath, Cupid having shot the (other) three arrows at the three worlds each[25]

37 "The outline of her lower lip emerging along with the moon of her face calls itself the twilight of childhood and youth, resembling as it does the Bandhūka flower by the beauty of its crimson hue[26]

38 "This lower lip on her moon-like face is the fit image of a Bimba fruit of some nectar-fed soil,[27] but the beauty of the fruit is found in any treebearing place, that of the lower lip is possible only in a place without trees[28]

39 "I know, it is her lower lip that is the Bimba fruit owing to its deep red hue, while the inferiority[29] of the Bimba fruit to it is evident, people were mistaken regarding their names, being unable to understand the difference between the two

40 "The two sides of her lower lip close to the centre look somewhat swollen am I not perhaps myself guilty of having bitten it with my teeth in my dalliance with her in dreams?

24 i e, she had long eyes reaching as far as the ears

25 It will be remembered that Cupid has five arrows

26 The red lip with the fair face is compared to the evening twilight, bright with the glow of sunset, with the moon rising above As the twilight indicates the junction of day and night, so the red lips indicate that she is on the border line of childhood and youth

27 Also, "This lower lip on the moon of her face is a fit image of the orb of the moon" See Vocab under सुधाभूबिम्ब.

28 i e, in a city The idea is, the beauty of the Bimba fruit is wild and coarse, that of her lip urban and refined विद्रुम 'treeless' means also 'coral'.

29 अधरत्व "inferiority" as well as "the character of being an अधर (lower lip)" The अधर, ruddier than the Bimba fruit, is to be called Bimba,

41 " 'How many branches of learning with their sub-varieties dance on Damayantī's lower lip?'—thus being curious, the Creator, free from his toils, seems to have reckoned them (by marking the lip) with lines [30]

42. "Playing with her to-day in a dream in the early hours of the morning, I felt her as possessing lips full of sweetness, otherwise how could I believe her to have such infinitely charming lips?

43 "If she were pleased to give the moon even a thousandth part of her smile,[31] that deity would make the existence of the lunar rays fruitful, by worshipping it (with the rays) as with a circular waving of lights [32]

44 "The slightly elongated drops of lustre, thicker than the rays of the moon, emitted by her face excelling the moon, are acting as the two rows of her teeth, the drops oozing first having become second[33] (in the process)

45 "Here she shines—the morning twilight of the night of swoon caused by my sorrows of separation—she who is the cause of Indra's passion reaching its climax, and attended by those teeth, (as the morning twilight which causes the crimson hue of the east is worshipped by Brāhmanas)

46 "These four frontal teeth of hers I know to be pearls in the line of her teeth, for bright with the polish of the colour of betel and the like, they possess the lustre of learned Brāhmanas, (free from worldly bondage, possessing luminous minds, and pure owing to the effacement of worldly cares, passion and the like)

47 "The Creator, having made all the limbs of Damayantī who is softer even than the cup of the Śirīsa flower, and attained perfection in the creation of tender objects, put the final seal of softness on her voice

48 "Or, perhaps, does not the cuckoo bird living on alms from trees learn from her moon-like face[34] a certain mystic doct-

30 The lines on her lower lip are fancied as indicating the number of sciences with which she was acquainted

31 i e, her smile was purer than moonlight

32 In the case of the reading निमिल्य · 'by casting it' (i e the smile) among the lunar rays

33 i e, the smaller drops oozing first have formed the second row, i e, the lower teeth The white teeth are fancied as drops distilled from the lustre of the face

34 "Mouth" would be more appropriate In Sanskrit the same word is used for both

rine propounding the oneness of Cupid,[35] (just as a Brāhmana living on alms learns from a noble Brāhmana the monistic doctrine of the Upanisads)?

49 "Has Sarasvatī, the goddess of learning, seeing that Laksmī has her home in the lap of a lotus, betaken herself to Damayantī's moonlike mouth that surpasses the lotus in beauty, with the object of excelling Laksmī who is her cowife owing to both being attached to Visnu?

50. "As the clever Sarasvatī, residing in Damayantī's throat, plays on her lyre, its sound, becoming the voice of the gazelle-eyed girl in the latter's mouth, acquires the sweetness of nectar in the hearer's ears

51 "Did the Creator, on finishing her beauty, look at her, raising up her face? For there appears on her chin, slightly depressed (in the middle), something like an impression of a finger caused by a grasp

52 "The moon, by becoming my beloved's face, thrives contented owing to the fear of Rāhu[36] being at an end, and the new-born circle of its rays has assumed yonder grace of her Bimba-like lips[37]

53 "Should not her mature face have a glory, having surpassed the moon that is the face of the full-moon night,[38] (the face) whose third part—the brow—is verily the half moon, beari g the eyebrows as the lunar spot?

54 "The Creator made her lotus face an emperor amid the entire race of lotus blooms, hence it is that two lotus kings named 'eyes' wait upon it.

55. "When the moon afraid of the sun during the day and the day lotus afraid of the moon at night deposit their beauty in her face, they are then without their beauty, but by virtue of the beauty of the one or the other, when is her face not lovely?[39]

56 "It is the reflection of the beauty of her face that the lotus and the moon seem to put on from time to time, by asking

35 i e, the amorous song of the cuckoo is an imitation of her voice

36 Because it is no longer in the sky, having become Damayantī's face

37 i e, its newborn rays have become her Bimba-fruit-like lower lip

38 i e, the full moon

39 i e, in the dayt e when the moon is absent, her face has the beauty of the moon, and at night when the day-lotus is no longer in bloom, it has

it of the paternal water and the friendly mirror, as an ornament obtained by begging.

57 "Verily during water sports, the lilies, manifesting their emotion to their lord, the sun, and stretching forth their lotus-hands, beg the beauty of Damayantī's face, perceived with their eyes, the bees[40]

58. "Verily her face, red with saffron as with anger, having vanquished the moon, its constant rival, must have forcibly tied it up, the rope being (still) attached to it in the shape of its halo[41]

59 "Did the Creator, destroying hundreds of lunar discs on the Amāvāsyā nights, month after month, install this moon—the face of Damayantī, unique and endowed with an imperishable beauty?[42]

60 "Cupid abides on her face with Rati ('his wife' as well as 'pleasure'), accompanied by an affectionate friend—the spring in the shape of her lips, and furnished with his emblem—the dolphin in the shape of the ornamental designs painted on her cheeks, and desirous of conquering the worlds with her eyebrows serving as his bow[43]

61 "Are her ears two ceremonial cakes—such is Brahmā's skill—to be offered to Cupid and his consort, the water and flowers accompanying a gift being offered in the guise of her lotus eyes adorned with her tears of separation?[44]

2 "The channel-like line carved on her ear-rings that runs in the direction of the ear-holes is the path, by which the eddying[45] nectar flow of the essence of the scriptures entered her ears

63 "Is it a new kind of numeral denoting the number nine with its deep-set outline carved within her ears, (indicating) that

40 The bees flying about are fancied as the eyes of the lotus plants, while the flowers floating on the surface of the water are fancied as their hands

41 The halo of the moon is fancied as a rope with which Damayantī's face tied the moon round, after it had beaten it in a contest of beauty

42 The Creator is represented as an artist who destroys many preliminary sketches before producing the final specimen

43 Damayantī's face is fancied as the seat of Cupid, the designs painted on the cheeks form, as it were, the dolphin which serves as his emblem, the sweet lip is the spring, and the eyebrows his bow

44 The ears are the ceremonial cakes, the lotus-like eyes are the flowers, and her tears the water—thus combining all the characteristics of a religious gift Here the gift is made by the Creator to Cupid to serve as one more weapon in his armoury

45 Lit extremely crooked

her ears, dividing the eighteen branches of learning, held one half each?[46]

64 "Methinks, with those two inflexible nooses in the shape of her creeperlike ears, Cupid conquered the single-noosed Varuna, without putting forth any great effort[47]

65 "Being the image of a four-armed father,[48] Cupid, too, has rightly become four-armed, are her broad creeperlike ears, strips of bamboo-skin as it were, the strings of his two bows in the shape of her eyebrows?[49]

6 "Wonderful is her neck · it is beautiful with the nape and adorned with a necklace of pearls, it assumes a shape worth embracing, and by it the entire upper portion of the body looks beautiful[50]

67 "In her throat the Creator fashioned poetry, song, courteous speech and truth, and under the pretext of putting three lines on it, he apportioned boundaries for them to live.[51]

68 "Let my beloved's arms conquer the stalk of the lotus—nothing surprising in it, in a duel[52] victory there must be, but it is highly amazing that the heart of the lotus-stalk broken (in defeat) is seen to be 'without any pain'

69 "Did she, whose navel is beautiful with its whirl, conquer the lotus-stalk with her tender arms? Is it not for that reason

46 The reference is to the curve of the outer ear resembling the Nāgari nine The idea of "hearing" different sciences from the guru is continued

47 Varuna who was one of Damayantī's lovers had but one noose in his hand

48 Cupid's father, Visnu, has four arms

49 Cupid is represented here as having four arms and consequently two bows Damayantī's eyebrows are the two bows, and the creeperlike ears the two bowstrings

50 By a clever choice of words the poet makes this verse sound str ge in the ears of the hearer "Her neck is something strange, being adorned with a माण (boy), though it is beautiful with an अवटु (one who is not a boy), it looks beautiful (सुरूपताभाक्), possessing a whole ऊर्ध्वक drum, though it is assuming the form of an आलि च drum" The apparent contradiction is to be removed by taking these words in a more appropriate sense

51 The presence of three lines on the neck is regarded as a sign of luck. Cf 6 59

52 i e, in a contest of beauty victory must come to one of the two

53 निर्व्यथन which means also a hole The plain meaning is when

lying helpless,[54] immersed in dense clay, its humiliation in a tangible form?

70. "In the guise of the five fingers with their rosy nails, Cupid's five arrows with unique tips of gold and polished joints are to be seen in the dear one's hand, a lotus-made quiver dyed with cinnabar[55]

71 "Verily the leaf that was eager to vie with her hands did play the fool,[56] again, boasting of a likeness to her lower lip, why should it not prove an arrant fool?[57]

72 " 'The making of lotus blossoms is my sketching practice for the making of thy hand'—did the Creator announce this to the deer-eyed damsel by sketching lotus blossoms on her hands?[58]

73 "Are these creeperlike arms lotus-stalks visible on both sides of this my 'joy-giving' Narmadā?[59] Are these breasts the islets that emerged when in her the waters of childhood dried up with Cupid's heat?[60]

74 "The palm fruit would be able to imitate her breasts, happy in their ascent, if it did not (at times) fall to the ground, not, however, by simply clinging on to the high tree, for the breasts of the slender girl are high by themselves[61]

75 "The pot is cited as an illustration in philosophical works, being celebrated for its rivalry with her breasts, and, it is on account of this art (of pot-making) that the potter became famous,[62] though he makes jars and other things as well

54 नि:सूत्र meaning also "without any fibres" i e extremely youn d fragile The lotus-stalk surpassed by Damayantī's arms in beauty is fancied as lying despondent on a mass of clay

55 The fingers are compared to Cupid's arrows, the hand to his quiver, and the nails to the tips of the arrows, both the fingers and arrows have smooth joints

56 बा which means also "young", so that it is implied that "the leaf became young" in order to be like her hands

57 प्रवाल "extremely foolish" means also "a new leaf" and "very young" The leaf putting forth young and yet younger shoots to vie with her hands and lips manifests its foolishness in proportion

58 The presence of lotus marks on the palm is regarded as a sign of luck The idea is that the Creator was putting these marks by way of acquiring practice, in order to make the hands as beautiful as lotus blossoms.

59 i e Damayantī, who is fancied as the river Narmadā (lit joy-giving)

60 i e, at the advent of youth

61 i.e, wihout any outside help

62 i e, known as potter Lit and, the potter, the maker of jars and the like, became famous on account of this art.

76 "The rosy splendour of a ruby necklace is emerging on Damayantī's bosom, the middle of which is foamy white with exceedingly pellucid pearls, looking like drops of water, being located in her pearlstring [63]

77 "Here rises in her the orb of the moon as her face, unhesitatingly making the lotus shrink[64], but, strange, still that couple of red geese in the shape of her breasts is not undergoing separation in the least [65]

78 "These breasts have taken away the beauty of the temples of the elephant, but the latter have not been able to take away that of the former, for the temples of the elephant have concealed their pearls in fear, while the breasts have their pearl ornaments exposed to view [66]

79 "No insane Bilva fruit would be deemed worth even a 'cowry', if it compared itself to her breasts, longed for by that Indra who holds the thunderbolt at the tip of his hand [67]

80 "The traces left by the minds of the entire race of young men, as they slipped into the hollow of her bosom, slippery with sandal-paste, are flashing in the shape of the beams emitted by the gems in her pearlstring [68]

81 "It is a curious phenomenon of the kingdom of Cupid on Damayantī's frame, perfect in every limb, that the slender belly is not attacked by its folds, though it stays amidst them [69]

63 पयोधर 'bosom' means also 'a cloud', and it is intended to imply the picture of a rainbow See Vocab under रोहित

64 i e, her face eclipses the lotus, just the moon causes its petals to shrink

65 The Cakravāka couple, to which the breasts are compared, is said to separate from each other when the moon rises in the evening Here, the face being the moon, the Cakravāka breasts ought to separate, but there being no intervening space between the breasts, they remain joined together

66 The breasts are represented as the victors, and the temples as the vanquished in a contest of beauty The victors are showing off their riches, the vanquished are timidly guarding what they have The reference is to the pearls supposed to be inside an elephant's head

67 Or, "who holds hundred crores (of valuable things) "

68 It is fancied that the minds of young men slipped into the intervening space between her breasts, as they were brooding over her beauty, while the jets of lustre emitted by the gems in the pearlstring across her boso , wet with sandal paste, are fancied as the traces of slipping left by these minds

69 The fatty rolls of skin on the upper belly, called Bali or Vali, meaning (by sound) also 'powerful', might be expected to attack their weak

82 "If the Creator, by making her waist slender, did not lay by some beautiful portion, how could he now in her youth make her breasts, her frame being without any resemblance to anything else?

83 "Round her waist, the Creator put a blue string in the shape of a row of hair, as if thinking, lucky like Pārvatī, she, too, would one day realise through her husband the completion of her half-complete self.[70]

84 "Alack, on reaching her deep well-like navel, her pitcher-like breasts and the string-like line of hair on the body, my thirst for seeing would cease, if they were not thus covered with her clothing (just as the thirst of a man, on reaching a well with a rope and pitchers, would be satisfied, if it were not guarded with a number of swords) [71]

85 "She is perhaps the abode of Cupid, gone mad like an elephant, she has a navel resembling the hole of an uprooted stake to which an elephant is tied, she has rows of downy hair on her body resembling torn chains slipping off the body, and a high bosom similar to a mound on which the animal sleeps

86 "It is strange that Cupid the hero has become a conqueror with the line of downy hair on her waist, the eyebrows on the forehead, and the flowers on her head serving as his bow-string, bow and arrows respectively, even though they are stationary and detached, one from the other

87 "Verily on this plate of gold, namely, her back, this is a panegyric in honour of Cupid in letters of silver in the shape of the halos of the jasmine blossoms that are on her hair bound in knots [72]

88 "Does Cupid, seeing that his father Visnu's 'clearly visible' circular blade Sudarśana had conquered the world in battle, wish to conquer the world with an invisible circular weapon in the shape of her hips?

projecting over it See 10 127 The imagery is that of a weak ruler living free from attack in the midst of powerful neighbours It is also implied by means of word play that it is surprising that a weakling (अनङ्ग "limbless") should be able to reign in the territory of a terrible (भीम) sovereign which is well provided with all the "limbs" i e components of a kingdom

70 The row of downy hair on the waist is fancied as a string with which she would be joined to her husband

71 The portion within brackets is implied by means of word play.

72 Verse 87 in N.S. edition is a variant of verse 86, and not counted in here.

89. "I suspect, this damsel carries about her all the accessory materials required by that maker of pitcher-like breasts, incarnate as youth, the line of hair on her body being the potter's rod, the lips being the wheel, the virtues the ropes, and the charm of her beauty the necessary water.

91 "Her eyebrows 'that have a marvellous outline' (citralekhā) stand for the nymph Citralekhā, her nose 'more beautiful than the Tila flower' (tilottamā) is the nymph Tilottamā, and, the form of her thighs resembling the stem of the banana plant (rambhā) is the nymph Rambhā that is why, when seen, she alone gives the joy of seeing many a nymph [73]

92 "Does not the banana plant, of its own accord, mark with a sign its own stem as well as her thighs? For owing to the confusion between the two, it remains cautious by putting leaves on its own stem [74]

93 "The banana plant might be equal in beauty to her thighs, if by means of austerities, head downward,[75] it could give up its flabby nature, and did not possess its excessive chill

94 "The two stems of the slender damsel's thighs surpassed the elephant's trunk, so it is proper that it should hide its face—the tip of its trunk, in shame, under the pretext of coiling it round

95 "I surmise, even the sages are attached to her· for the great Bhrigu[76] resorts to the mountain of her breasts, the face is pleasant to Nārada,[77] and, Vyāsa, efficient in the composition of the Mahābhārata, has recourse to her thighs [78]

96 "Does the upward gradation of stoutness on her legs know the manner of the growth of trees, and is the scarf draping her

73 Verse 90 is indelicate

74 The idea is, as people make a confusion between the stem of the banana plant and Damayantī's thighs owing to their close resemblance to each other, the plant, in order to preserve its identity, covers its stem with leaves as a distinctive feature For another meaning see Notes

75 The banana stem is stouter in the lower part and leaner in the upper, while a thigh is just the opposite, so, if the plant wants to be like Damayantī's thighs, it must reverse the position of its upper and lower portions, by standing head downward, as do certain ascetics engaged in religious austerities

76 भृगु means also a cliff or a precipice, here, the precipice of the mountain of her breasts

77. Means also "The mouth is pleasing with its various teeth"

78 व्यास means width or breadth, the sentence really means "a broad

limbs with the undulation of its windings expert in the manner in which creepers clasp round trees?[79]

97 "She is fourteenth counting from Arundhatī, Cupid's wife (Rati), Lakṣmī, Indra's wife (Śacī) and the nine Ambikās,[80] hence, the supernatural power of becoming invisible attained by the ankles is but proper in her [81]

98 "We know, the tree's young leaf, having only a fraction (lava) of beauty, got its name 'pallava', owing to its insignificance in comparison with her feet (pad), great in their beauty [82]

99 "As in her pride of beauty she put her lotus-feet on the heads of the women of the world, her feet, owing to the redness of the dense vermilion powder on their heads, became ruddier than the young sprouts of leaves

100 "The goddess of beauty, red with anger, asked the Creator to put her in the position of Damayantī who surpassed her in all the virtues, but the Creator certainly deceived her, for she shines forth, (merely) attached to her rosy feet

101 "I know not who that king is, with whose bent head the slender maid's feet, kings of lotus blossoms as it were, possessing refined heels and surpassing in gait the lord of elephants, wish to have themselves served (Kings, too, vanquish in an expedition lords of elephants,[85] and are secure in their rear)

79 There is an indirect reference to certain methods of embrace indulged in by women See Vocab under वृक्षाधिरूढ and लतावेष्टितक

80 See Vocab under अम्बिका

81 Damayantī is imagined to be fourteenth among illustrious ladies, and fancied as the fourteenth night of the dark fortnight preferred by persons engaged in magical rites for the attainment of supernatural powers Here, the ankles have acquired the power of invisibility, i e they are smooth, not protuberant

82 पल्लव is here derived as पद्+लव

83 The goddess of beauty asked for "pada" meaning "position", supplanting that of her rival Damayantī, but the Creator gave her "pada" meaning "foot", so that she is to be seen now on Damayantī's rosy feet

84 i e Airāvata

85 i e, warriors on elephants

86 The idea is that of an offending lover falling at the feet of his mistress Damayantī's feet are fancied as two victorious kings, while her future husband, naturally a king, seeking reconciliation after an amorous quarrel and falling at her feet, is figured as a defeated prince with his head bent before his victors The portion within brackets is implied by e of puns For पार्ष्णि "heel" and "the re of an army" see Vocab. under पार्ष्णिविग्रह

102. "The Creator,[87] angry at the pride of being unique on the part of her single ear, eye, lip, arm, hand, foot and the like, which surpassed all objects similar to them, made on the self-same body a companion limb to each [88]

103. "The Creator's begging of the beauty of these five limbs of hers—the face, the feet and the hands, being desirous of creating again the lotus-beds destroyed by frost, is now like the begging of those mendicants who restrict themselves to five households for their daily alms [89]

104 "The Creator drew on her, in the shape of her toes, as many lines as there were directions,[90] from which kings oppressed by Cupid would come to take shelter under those lotus feet

105. "It is well that the Creator joyfully made ten moons which have become the nails of my beloved's feet, otherwise how could the moon have the luck of enjoying the beauty of those crimson lotus blossoms disguised as her feet?[91]

106 "Why should not the sixty-four arts find an abode in this fair-browed girl, who carries about her four full moons in the shape of her fame, face and the two nails of the great toes of her feet?[92]

107 "The Creator had already created her as above the world, youth took her even beyond that, and then, Cupid, by training her in all accomplishments, put her beyond the range of words"

108 Thus describing the gazelle-eyed maiden, beginning with her hair and ending with the nails of her feet, the king whose heart was swimming in an ocean of amazement, and whose joy was overflowing his heart, made up his mind to make himself visible to Damayantī surrounded by her friends

109 Epilogue [Śrīharsa describes his poem as "brother to the composition of the Panegyric of the royal dynasty of Gauda]

87 i e, while he was making Damayantī

88 i e, made a second ear, eye, etc to wound the vanity of the first ones

89 At the advent of the spring, the Creator is fancied as recreating the lotus-beds destroyed by the winter, by borrowing the beauty of Damayantī's limbs.

90 The ten toes are fancied as lines indicating the ten directions

91 The moon cannot enjoy the beauty of the day lotus which closes up in the evening, but, by assuming ten forms in the shape of Damayantī's toe-nails, it can enjoy the contact of lotus blossoms in the shape of her feet. A nail-mark is in Sanskrit called अर्धचन्द्र "half-moon" which facilitates the description of the nails as so many moons

92 The four full moons have each sixteen कलाs (digits), so that there

CANTO VIII

1 Then all the fair-eyed damsels as well as the daughter of king Bhīma drank in, with their eyes, that youth, whose hairs stood up and eyes ceased to wink in amazement.

2 How long, indeed, could the words of the god[1] hide him? A sugarcane sapling, covered with straw, does of itself come into view

3. Before the ray of Nala's eyes[2] reached even their corner with Damayantī as its aim, Cupid's arrows sank up to the very end of the shaft in every limb of the fair-browed girl

4 As Cupid hit both Nala and Damayantī at the same time owing to his possession of an equal measure of strength and skill, why did not his (five) arrows, which do not admit of division into equal halves, produce any inequality (in their effect)?

5 She felt affection for him, thinking he was Nala, but became indifferent, thinking every moment, "How can he be here?" Nala's heart, too, went out to her, but was turned back by him, because of his duty as a messenger.

6 (Among the girls present) one blushed at the sight of Nala, the heart of another was immersed in his lustre, a certain damsel thought him to be Cupid, another resigned herself to Cupid's power.

7. Owing to the encumbrance of their embarrassment, the slender-limbed damsels could not even ask him, 'Who or whence art thou?' With diverse emotions they rose from their seats, as if with a desire to welcome him.

Like as a river, at the advent of the sporting season of the clouds,[3] acquires a reat speed in its waters, so did Damayantī, on seeing him, experience a certain vehemence in her raptures of joy.

Her eyes, fixed on any limb of his, which they saw before them, would not have moved to any other limb, had not the winking of the eyes given her at long intervals a stream of consciousness, cutting short her view from time to time

1 . She could not discern a limb, though her eyes were fixed on it, owing to the joy caused by some previously seen limb, and

1 The words of Indra conferring on Nala the power of ˙ visibility

2 ee Notes

3 i.e , the r ˙ny season

then, when she saw some other limb, she could not, turning back, remember the one erstwhile seen

11 Her eyes, unsteady by nature, leaving one limb of his, and stepping on the threshold of the enjoyment of another, long came and went, in their eagerness to enjoy both[4]

12 The fair-browed maid of Vidarbha,[5] eagerly drinking in his limbs with her eyes, both those well-seen and those imperfectly seen, and experiencing an equal measure of joy, was not aware of the difference between the two

13. The Khanjana birds in the shape of her eyes, totally motionless by falling into the snare of Nala's hair, fine and thick, could not get away by unloosening the tie.

14 The lotus-bed that was Damayantī's eyes, obtaining the embrace of the lotus blossoms in the shape of the king's face, hands and feet did not forsake for a long while the contact of their kin[6]

15 At that time, becoming joy itself, and labouring under an inexplicable and ever-increasing delusion, she experienced a sweet delight that had two different tastes owing to the presence in it of the joys of both emancipation and mundane life[7]

16 Surely the Creator did not make Indra act as his own messenger to her, disguised as Nala, in order that she might not be tainted by the sin of being attached to a messenger assuming the beautiful form of Nala[8]

17 Is there even a sage whose mind is sure in the matter of virtue, prone as it is to sin as well? But God, being merciful, checks a devotee's mind when it thinks of sin

18 Just as she, maddened by Cupid, could not keep silence, though extremely modest, when she had the illusion of seeing Nala before her, so even in the presence of the real Nala, she could not refrain from speech: in those who are under a delusion is there any power to distinguish the true from the false?

19. Then with her effort to conceal her emotion proving futile, she herself addressed him in a weak and faltering voice,

4 i e, she moved her eyes to and fro to look at both the limbs

5 Damayantī

6 Damayantī's eyes and Nala's limbs are fancied as relatives embracing each other

7 The state of pure joy is the state of final emancipation, while the delusion produced by the pleasures of sense is the characteristic of worldly life

8 In that case, Damayantī would unwittingly be faithless to Nala; so

bending her moon-like face, while her friends maintained silence in fear.

20 "He who knows social usage should offer to guests water for washing the feet even by bowing with the lustre of the gems on his head, the prescribed satisfaction of a guest with the Madhuparka offering should be brought about even by a mellifluous current of courteous words.[9]

21. "One's own self should be made as grass by courteous manners, one's own seat should be given up for the guest, water for washing should be furnished by means of one's tears of joy, and questions asked with honeyed words.

22 "Offence is possible even on account of the delay in bringing water for offering at the feet, so one's very sincerity should meanwhile be made one's store (of hospitality), by folding one's hands (before the guest)

23 "Leaving my seat, long ago did I offer it to thee; even if thou hast the desire to go elsewhere, shouldst thou not adorn it for a moment, though unworthy of thee?

24 "Lo, tell me to what distance thy cruel mind wishes to subject thy feet to toil, that have put an end to the pride of softness which the cup of the Śirīsa flower had

25. "What country hast thou to-day (by thy departure) reduced to the condition of a forest forsaken by the spring? May I not even hear the name that is blessed by being a symbol of thee?

26. "Hast thou not crossed the ocean itself by this thy entry into this closely guarded place? But I cannot even now discern the object of this daring act

27. "I consider the merit of my eyes the cause of the fact that, at the moment of thy entry here, thou wast not noticed by the warrior sentinels, and that thou who hast surpassed by thy form the flower-bowed Cupid, art being gazed upon by those very eyes

2 "As thy figure is something indescribable, as thou hast a power making the sentinels blind, as thou art pleasing by a lustre surpassing that of yellow orpiment, thou art akin to the gods

9 The lustre of the gems on her crown is to take the place of water, and sweet words that of the Madhuparka offering consisting of curds, butter, sugar and honey, as water and the rest are not at hand in Damayantī's antechamber The idea is continued in the next verse.

29 "Thou art not Cupid, because he has no corporeal form, nor art thou one of the Aśvins,[10] because neither of them is without the other Or, what is the use of any other distinctive marks? Thy very beauty is a distinctive feature marking thy superiority to them

30 "Thou who hast gratified the world by the vision of thee, what dynasty is that which produced thy nectar-rayed self, and is now rightly going forward to rival the ocean?"[11]

31 Owing to the eyes of the sentinels being thus baffled, the girl, thinking him to be some god, beautiful like Nala, really praised once more the beauty of her beloved, present in him, under the pretext of courteous words of hospitality

32 "If one is silent about a thing, marvellous by its merit, it means the futility of one's faculty of speech—an unbearable thorn, on the other hand, if one speaks too little, there is the charge of wickedness so let one rather be liable to be mistaken for a professional panegyrist

33 "Cupid, I ween, found in thee a second birth by dint of his religious merit, for he sacrificed his body in that fire-pit, Śiva's terrible eye[12]

34 "Thou hast (by thy beauty) made Purūravas bow his head in shame—Purūravas who surpassed the Kailāsa mountain by the fame of his lustre; thou hast made the Aśvins shed tears by taking away their splendour by force, thou hast made even Cupid renounce his pride of beauty.

35 "I know the white rows of swans are but the moving grains of the fame[13] of thy beauty, which flying and falling, as is proper, float in all directions on the waters of rivers and pools

36 "Truly Cupid hath not acquired even the beauty present on the great toe of thy foot, indeed, the half moon, the emblem of Cupid's conqueror Śiva, is there in the shape of a toe nail[14]

10 The Indian Dioscuri Cf 4 5

11 The ocean produced the nectar-rayed moon, when it was churned by the gods

12 The burning of Cupid by the fire of Śiva's third eye is represented as an act of self-immolation

13 Fame in Sanskrit poetry is always white

14 The half moon being the emblem of his destroyer iva, Cupid was afraid of it and anything that resembled it, so he kept away from the n l which resembled the half moon in shape and could not take y part of its

7. "Every month different, does the moon, by emaciating its full-sized body by means of austerities, and becoming invisible on Amāvāsyā nights, merge itself in thy face?

38. "Did the Creator, after making thy eyes, variegated with many a colour, give to the eyes of the black antelope a finger-thrust in the shape of the deep-cut line of the slit visible near its eyes?[15]

39 "Cupid is called mugdha ('beautiful,' also 'foolish'), because of his foolishness, not because of his beautiful form, for, having given his bow (to the Creator) for the making of thy eyebrows, he became conquerable by thee at any moment, with this beauty of thine, by a mere wrinkling of them [16]

40 "On this moon—thy face—are visible the two eyes of the antelope, the presence of which is inferred because thy face is the moon, while its tail with a flashing bunch of hair is visible in the guise of thy flowing locks [17]

41 "Let the old tradition that Cupid is invisible, because destroyed by Śiva, be set aside, forsooth, a new tradition appears that he is so, because the beauty that is in thy body did not enter into possession of him [18]

42 "The great god Śiva installed the Moon, though a child, on his head as well as in sovereignty over sacrificers,[19] because in a world, the quintessence of whose beauty was taken away by thee, the Moon sought its living by gleaning the grains left behind [20]

15 The idea is, the Creator, while making Nala's eyes, saw near him the antelope which wanted its own eyes to be like those of Nala; but the god punished the animal for its audacity with a finger-thrust, which caused below its eyes a rent resembling the half moon Literally the Creator gave a "half moon stroke" in the shape of the channel-like line etc Cf 7 ,

16 eautiful eyebrows are usually comp ed to Cupid's flowery bow. Here, Cupid lent his bow to the Creator for the making of Nala's eyebrows, but Nala with his beauty so heightened is now in a position to vanquish Cupid by a ere "wrinkling" of those very eyebrows, i e by a ere frown

17 As Nala's face nothing but the oon, the presence on it of the deer believed to be ˙ the moon is to be inferred The animal itself is not visible, but its eyes d bushy tail are visible in the for of Nala's ey and hair Cf 2

18 i e, he hides himself for shame

19 The moon is called Dvijarāja "the king of the Brāhmanas"

20 To earn one's livelihood by gleaning the grains of corn left behind by reapers was considered a religious merit Here, the Moon gleaned the grains of beauty left behind by Nala, and on account of the virtue resulting therefrom Śiva gave it a place on his own head and made it the king of the Brāhm , as,

43. "I know, God, having made the world destitute of all talk of beauty since the burning of Cupid, hath after an age taken pity on it again, by creating thy limbs.

44 "If thou art a human being, the earth has attained the end of its existence, if thou art some one of the gods, the heavens reign supreme; if some family of serpents is adorned by thee, the serpent world, though lying below, is above all the worlds.

45 "When my mind ponders on thee, it no longer entertains that great absurdity (that the ocean was drunk up as it is by the sage Agastya like a palmful of water), for the ocean easily proved equal in measure to the hollow of his palm, having its distinctive features, depth and magnitude, taken away by thee

46 "I know, in this ocean of the world Nala exists as thy reflection, indeed, apart from an object and its reflection, the Creator hath never been seen to create two things completely alike.

47 "Lo, who in the mundane sphere has accomplished such glorious good deeds that even thy feet, moving towards him, are creating a wreath of lotus blossoms on the dust of the road?[21]

4 "I know not what my mind, resorting to the swing of doubt, is saying to me, thou art perhaps going to be a guest in the house of some blessed personage. or, what is the use of a false surmise?

49 "My eyes, drinking in the texture of thy beauty, have already attained the end of their existence; may not my ears, too, welcome nectar into them provided thou dost them a favour with thy speech?"

50. In this way did the five flowery arrows of Cupid, emitting a flow of honey, and discharged from that bow of Bandhūka flowers —the lips of Damayantī—enter his mind through his ears in the guise of her speech

51 Drinking in the beloved words of his beloved, in nectar did he sink up to his neck Is not the sweetness of praise, that sounds sweet even in the mouth of an enemy, immeasurable in the mouth of one that is dear?

52. Then, just as the sun, accepting the offerings of worship brought by the people, occupies the mountain of the east, so Nala, accepting the hospitality offered by his beloved, occupied a seat

21 The presence of lotus marks on the soles of the feet is a sign of luck

53 His strength of mind and Cupid fought with each other, taking Damayantī herself as the arena where her eyebrows serving as Cupid's bow, rent in the middle, proclaimed respectively their victory and defeat [22]

54 Then Nala, though treated to the lyre-notes of her speech, spoke, ignoring Cupid's command by his strength of mind Never can Cupid defile the mind of the good, purified as it is by conscience in a hundred showers

55 "Know me to be a guest of thine, come from the council of the lords of the quarters, bearing the message of the gods, like my life, with an esteem inwardly deep

56 "Stop, honour is done Be seated, why hast thou left thy seat? That mission of mine, which has to be crowned with success, would be abundant hospitality indeed

57. "Blessed maiden, art thou well? Is thy mind at rest? Useless to delay Thou with eyes stretched as far as the marge of the ears, hear thou my words

58. "Since thy childhood the multitude of thy virtues hath charmed the lords of the various directions—Indra, Varuna, Agni and Yama.

59 "Their mind, of which the wealth of moral strength has been plundered by Cupid, who is also entirely stealing their lustre, suffers by long brooding over thee, who art under the dual sovereignty of childhood and youth.

60 "Now, in their heart, it is solely the hope of getting thee that is flashing without cessation, while their wives—the various directions, the east and the others, flash not by assuming noble forms as before.

61. "Slender maid, simultaneously with this thy youth, Indra's abiding love for thee reached its climax; and, at the same time, the tough string of Cupid's bow mounted the other end of the bow.

22 The eyebrows e as usual f cied as the bow of Cupid ut here the clear-cut eyebrows detached from each other are compared to the two pieces of a bow broken in the middle Cupid was fighting with Nala, u g Damay tī's eyebrows his bow, and the fact of its being broken in twain indicated his defeat by Nala whose weapon was his strength of mind, i.e., Nala resisted Damay tī's charms for the sake of his duty as a messen .

23 i e, by aking the p e with love

24 i e, during Damayantī's childhood Cupid's bow was lying idle with its string attached only to one end, but at the advent of her youth he joined the string to the other end also, ready to use the bow.

2. "When the sun rises in the east, Indra, owin to thy absence from him, taking it for the moon, because of its heat and similar shape, fixes on the sun, through the fault of another, the multitude of his eyes, red with wrath[25]

63. "The thousand-eyed Indra being angry to-day, I know not what will happen to Cupid, who hath not yet been able to conceal even the effect of what Śiva, who had but three eyes, did in his anger[26]

64 "Owing to the displeasure caused by the mere voice of the cuckoo, the mighty Indra delights not even in the Nandana, the garden of pleasure, he does not practise even the worship of the trident-bearing Śiva on account of the offence of the child moon residing on Śiva's head[27]

65 "The flowery arrows of Cupid, making in the eyes of Indra all directions dark with their pollen, make the beak of the bird that sings 'kuhū' speak the truth even on a full moon night.[28]

66 "Lo, what would not Indra do with his thunderbolt to make him a relic of the past—the Cupid that torments him with arrows of flowers, were not his lack of corporeal form—Śiva's favour to him[29]—an invulnerable armour for him?

67 "The trees of the gods, which remove the poverty of others, have themselves become destitute of leaves, cut off for preparing beds, one after another, for Indra pining on account of thy absence from him

68 "Indra's ears have turned deaf with the twangs caused by the stir of the string of Cupid's bow, how will he hear his preceptor's words, capable of awakening one from the sleep of infatuation produced by Cupid?

25 Indra being a Virahin finds the exciting light of the moon as hot as the rays of the sun Hence, distracted with love, he takes the sun for the moon, and with his thousand eyes casts angry looks at the sun, though it is the moon that oppresses him

26 The effect of being burnt by Śiva was that Cupid lost his body and was reduced to an ethereal form

27 The moon decorates the head of Śiva, and its offence has already been referred to in verse 62

28 The idea is, Indra, distracted with love, sees only darkness in every direction even on a full moon night, so that to him a full moon night is as dark as an Amāvāsyā night So, when the cuckoo sings 'Kuhū,' 'Kuhū' on the moonlit night, it speaks the truth, for Kuhū means also the night of Amāvāsyā, and what is a full moon night to others is Amāvāsyā to Indra As in 1 100, there is a pun on the word Kuhū

69. "Sprıng after sprıng, the lılıes on the rıver of heaven, frequently tortured—stalks and all—for the solace of hıs heat, caused by Cupıd, mıght well have a lıkıng for the wınter [30]

70. "Damayantī, thıs thırst of Indra ranks among those thıngs ın the world whıch have to be counted first, for the ocean of hıs eyes ıs sufferıng from an eagerness to have only a glance from thee.

71 "Damayantī, Agnı, one of the lords of the quarters, the refulgent ıncarnatıon of the eıght-formed Śıva, daıly worshıpped by sacrıficers, has also been commanded by Cupıd to be thy slave

72 "Verıly the Cupıd that ıs in thee, by heatıng the god of fire, makes hım so plıable that havıng hımself had a taste of what ıt ıs to be heated, he would not heat others agaın

73. "Cupıd, who was aforetıme burnt by the god of fire wıth hıs abode in Śıva's eye,[31] ıs not now a defaulter ın payıng the debt of hostılıty, burnıng as he does the god of fire, takıng up hıs abode ın thy eyes [32]

74 "It seems as ıf the lovelorn Agnı, angry wıth one Soma (the moon), gulps another Soma (the juıce of the plant of that name), offered as an oblatıon ın sacrıfices who among the powerful can, ındeed, bear wıth a fellow, wıth whom ıs assocıated the name of an enemy, be ıt only the name?

75 "Youthful maıd, unceasıngly tortured on account of thee by the flowery arrows of Cupid, he is, methınks, afraıd even of the flowers offered by hıs worshıppers

76 "The fresh sprout of a leaf, varıegated wıth a spray of moss, placed by hım on hıs heart,[34] burnt by Cupıd, shone lıke a lıne of flame of Cupıd's fire, dark wıth smoke [35]

77 "The mıghty Yama also, whose father ıs the sun, the frıend of the lotus, and whose wife ıs the regıon redolent wıth

30 In the wınter only the flowers wıther, the stalks remaın; but ın the sprıng, when the pl ts are ın bloom, they are uprooted, flowers and stalks, to be applıed to Indra's feverısh body

31 Cupıd, as ıs well-known, was burnt by a flame ıssuıng from the thırd eye of Śıva

32 ı e, wıth Damayantī's charmıng eyes as hıs weapon

33 Agnı beıng a Vırahın, the real offender ıs the moon, but he ıs fancıed as drınkıng up the juıce of the Soma plant ın sacrıfices as a punıshment for ıts bearıng the same name as Agnı's enemy, the moon

34 i e, as a sedatıve

35 The ruddy, new leaf ıs compared to a flame, the green spray of moss to oke

andal,[36] hath sacrificed for thy sake his patience in the fire of Cupid's might.

78. "Him, burning in the fire of Cupid, the Malaya mountain worshipfully serves even with hands that are being burnt, the young leaves of its trees whoso always fixes his hope on someone[37] doth not give up serving him even in times of woe.[38]

79 "Owing to thy absence from him, he has his limbs pale and shaken by a violent fever, as if they were whitened by Cupid's fame and consumed by the might of Cupid's arms

80 "Slender maid, he who is the lord of the direction that is fond of painting its body with saffron at eve,[39] sent his heart to thee at a moment, starting at which a traveller doth never return[40]

81. "The hungry submarine fire doth not heat the oceans so much as their own master, the lord of the waters, is doing now, staying in their midst, ill from Cupid's heat

82 "The cool lotus stalk, applied by him to his body, rather augments his heat, for it knits together, mischievous, the wreath of the memory of thy tender creeperlike arms[41]

3. "Then a piece of lotus-stalk, placed by him on his heated bosom, gleamed, as if in a moment bored into a hundred holes by Cupid's arrows buried in his heart[42]

4 "In this way, with regard to those gods, the ornaments of the three worlds, continues the wanton tyranny of Cupid, whose frivolity is running riot with the blindness of pride, having found in thee an unfailing weapon

36 The South

37 Also, "he who always adopts (as his abode) the region belonging to someone" The Malaya mountain lives in the region owned by Yama, i e the south.

38 The idea is, oppre ed with Cupid's heat, Yama lies on beds made of young leaves provided by the trees on the Malaya mountain The leaves withered by Yama's feverish body are the hands of the mountain which is represented as a faithful servant serving his master, though in so doing his own hands are being burnt

39 i e, the west presided over by Varuna, of whom Nala is now speaking

40 There are certain inauspicious dates and occasions which are to be avoided by travellers, if they want to return to their homes Varuna's mind obviously travelled to D ayantī on such an occasion, so it never returned

41 i e, reminds him of thy arms

42 As the lotus-stalk as a whole proved oppressive, as described in the preceding verse, Varuna tried the expedient of putting on his bosom only a

5. " 'Tomorrow comes thy Svayaṁvara'—this report reached the ears of these gods, gladdening their hearts, like a stream issuing from the quintessence of nectar.

86 "Then the gods of the quarters, suffering from the heat of the fire of Cupid's might, started for the earth, simultaneously with the sighs of their wives, sighs heavy with sorrow at the prospect of having a co-wife

87. "Omitting to take any supply of nectar as provision for the way, happily did they make their journey with their desire alone fixed on thee—the sweet desire allaying their hunger and thirst.

88 "For thy sake, plunging their celestial wives in the conflagration of Cupid's arrows, those great gods are now making this earth the object of their grace, by setting their feet upon it

89 "Having adorned (with their presence) a place near by, the gods have made me acquire the beauty of a moving script to thee, by putting on it letters in the shape of a message

90 "Each of them, greeting thee with an embrace, pressing himself against thy full breasts, sends this message to thee—'Be for our joy the creeper Viśalyā, for us who are fainting under the darts of Cupid the savage'

(The message of the gods continued)—

1. "Tell us, how long shall we, with the mere solace of desire, deceive our eyes,[43] wishing to drink in thy beauty?[44]

92 "Give thy arms the shape of a halo around us who are gods, be pleased to quench our heat with thy limbs, cool with the ripples of Cupid's play

93 "Have pity, art thou about to have us destroyed by the invisible arrows of that Candāla—Cupid? Rather would we die, pierced by the pointed arrows of thy glances, sanctified by the emotion of love

4. "There may be suitors beyond a thousand for thy hand, but our life depends upon the favour of thy feet, if thou thinkest we are feigning, Cupid living in our heart is witness

95 "Within, these our hearts have ever been occupied by thee; without, let our bosom now be adorned by thee, even as Viṣṇu's bosom is by Lakṣmī

43 Lit glance.

44 i e, their eyes want actual seeing, not a mere desire to see,

96. "If thou take pity on us, do thou adorn heaven, useless is delay, but, if thou like thy own land—the earth, we will give the designation of heaven to earth

97. "Slender maid, the worship thou daily offerest to us with the lotus 'that grows on water' pleases us not, but let our worship be with thy lotus feet placed on our head bowing in the hope of obtaining thy favour

98 "Fair-eyed one, what shall we do with the objects of gold offered by thee in thy worship? Ah, verily our hands ask for thy limbs that have destroyed the pride of the colour of gold

99 "Thou with eyebrows akin to the (flowery) bow of the flower-arrowed Cupid! Like goldsmiths shall we burn that impudent, tawny gold which vies with the fair complexion of thy body

100 "This our heat of Cupid caused by thee is not allayed even by pools of ambrosia, still less by nymphs 'that inhabit waters', but it will be quenched by one word uttered by thee—'mine'—acting as a spray of the honey of flowers

101 "Is sugar-candy only a fragment of thy voice, and sugar but the gravel on its path? Slender-limbed damsel, is not the sugar-cane a marshy grass, famous in the regions, growing on the sweet flow of the modulations of thy voice?

102 "What can we give thee? Nectar in the shape of thy lips is already on thy mouth of its own accord, while thy face, by conquering the Moon, will itself come to enjoy the sacrificial portion allotted to him [45]

103 "As we ourselves wish to remain alive by taking shelter under thy lotus-feet, will it not be shameful for us to say 'Beloved, choose thou immortality from us'?

104 "The nectarean elixirs of life are powerless to save us from untimely death at the hands of Cupid, so be pleased to allow us to drink thy more availing lips

105 "By thy grace, let Cupid rise in our mind, acting as the mindborn giver of joy! He was, indeed, burnt (by Śiva) along with his bow and arrows and his emblem—the fish, but now, slender damsel, with thy eyebrows let him be an archer, with thy

45 The two gifts in the possession of the gods are nectar d the share of sacrificial offerings to which each of them is entitled But Damay has nectar in the shape of her lips, while she can easily acquire a share in the sacrificial offerings, by conquering the moon with her beautiful face d

pure white smiles a warrior with victory-giving arrow-tips, and, let the fish, the emblem of his banner, be subordinate to those two ever-fickle Śafara fish, thy eyes[46]

106 "When every night dreams bring thee to us, our glance sinks in thy charms, the ears in the ocean of the nectar of thy song, the skin in the tenderness of thy body—a floral spray, the nose in the fragrance of thy breath, the tongue in the honey of thy lips, and the mind in thy acts: slender-limbed damsel, none of the antelopes that are our organs of sense have skipped over the net represented by thee"

(Nala speaks)—

107 "Choose thou one of these lords of the quarters, using thy own judgment, and crown my mission with success—I am the bearer of a letter that is my own tongue holding the garland of the message of the gods

108 "Slender-waisted damsel, cheer up Indra, then, with ever-new dalliance, rescue Agni, immersed in love, or take pity on Yama, or if such be not thy will, choose thou Varuna"

109 Epilogue [Śrīharsa describes his poem as "a traveller on a path unseen by the race of poets"]

46 Cupid is to be rebo , ore powerful than before He is to have two bows in the shape of Damay tī's eyebrows, unlimited number of tips for his rows in the shape of her s les, and two emblems for his b er in the shape of her eyes.

CANTO IX

1 Thus did Damayantī listen to the message of the lords of the quarters, not out of respect for them, but only from a desire to hear Nala's words, while she was anxious to manifest her reluctance, evident from the hints present in the movements of her eyes and eyebrows.

2 The daughter of the king of Vidarbha said thus to Nala, the moon of the earth, as if she had not heard the speech conveying the message of the gods delivered by him

3 "Ah, I asked thee thy name and family, avoiding these, why hast thou spoken of something else? Owing as thou dost a reply to me herein, is not this thy indebtedness a matter for shame?

4. "Thy speech (Sarasvatī), incomprehensible in some places and lucid in others with regard to my query, desires to rival the river Sarasvatī, visible in some places and faint-streaming in others.

5. "Already have I heard thy words, serving as nectar to my ears, but unrelenting is my longing to hear thy name thirst for water is never allayed by milk nor honey, nor even by something better

6 "What dynasty holds such a jewel of a hero as thou art—one that removes all gloom? Eager am I to honour it, great because of thee, but scorned by me, thinking it is one like others"

7 When she stopped, having spoken thus, the king highly favoured her again with his words, just as the raincloud favours the Cātaka birds tired of crying at the end of summer[1]

8 "Well, my tongue is indifferent to both of them,[2] neither is very necessary verbosity and superficiality of meaning are the two poisons of speech; eloquence consists in speech that is concise and weighty

"What series of letters, and in what order, is assigned to me as a symbol—all this is idle talk, the words 'you' and 'I' are certainly able to give effect to our direct relations

10 "If my family is not brilliant by nature, where is the propriety in mentioning it? If it is pure, alas! any such talk would be a mockery, coming as I do as a servant of others.

1 Cf 5 127

11 "Any eagerness to persist in a matter which I have neglected, after deliberating thus, looks ill on thy part as well; the effort of thy words is now in place only with regard to giving a reply to the lords of the quarters

12 "Thou who art still persistent! Or, why do I not with a few words comply with thy wish in the matter? Will not thy persistence be satisfied on hearing that I am a scion of the dynasty of the moon?

13. "Such is the traditional custom among the great that the good do not utter their own names, so I am loth to speak about it people censure one who deviates from custom"

14 Saying thus, Nala, the destroyer of enemies, became silent, as does an autumnal peacock, the oppressor of serpents, then Damayantī, blushing at each word, uttered these words, like the female of a swan that bears on each foot the red hue of its beak.

15 "Though I have heard thee to be the ornament of the dynasty of the moon, my doubt regarding particulars is not removed, great, indeed, is thy skill in deception—silence over certain things and extensive talk about others.

1 . "But I, too, must not give a reply to thee, as thou dost not make thy name the nectar of my ears; conversation on my part, too, with a stranger is not compatible with conformity to the custom prevalent among women of birth."

17 Then Nala, without any reply on account of her retort, said to her with a smile, welcoming in his heart her delightful words: "Fair-eyed one, waste not thy words, I say, such as these, surpassing honey in sweetness, on matters alien to thee.

18 "Wilt thou not bring this toil of mine to fruition? Wilt thou not favour any one of the lords of the quarters? Thou shouldst thus honour the gods with words sanctified by being drenched with the nectar of poetic emotion

19 "Wilt thou not send to the gods, in the shape of a message, such words as these, detailed and drenched with a flow of sentiment—words that, delivered by me, will act on the gods consumed by Cupid, as rain does on a forest oppressed by fire?

2 "In proportion as this person[3] delays here, be it for a moment, owing to thy neglect, Cupid hastens in anger at this very moment to make the gods his target

3 i e, Nala hi elf

21. "Are not Indra's eyes, intent so long on my path,[4] made of thunder? But fie on me, slow in a matter requiring haste, in whom is absent even the quality of a servant of others!"

22 The king having stopped after saying this, the clever maiden said to herself, as she pondered on the lack of politic wisdom of the gods who were sending him, the Cupid of the earth (in beauty), as a messenger to a woman.

23 "Certainly the king of the waters (Varuna) has directed thee to me, and obviously the king of the dead (Yama) has sent thee, certainly it is the god 'that has the winds' (Indra) who has sent thee; and thou hast been employed by the light that has an upturned face (Agni) "[5]

24 Then with a secret smile, Damayantī, that indescribable ornament of the race of devoted women, had her mouth distinctly inclined to the graceful manner of a talk with him again.

25 "Useless joking would be insolence, a 'no', 'no' to one like thee would amount to censure, not replying would be slighting thee, so I am willing to give thee a reply.

26 "Even out of kindness how did that message of the gods come into being with regard to one who is characterised by mortality?[6] Or, in what words do not the great express their pleasure unto those who are by nature devoted in all humility to them!

27. "Strange! How can it be proper that Indra, who shines in the company of celestial nymphs, should on my account have a deep disgrace like that of a lake profusely charming with swans, on account of cranes?

28 "Tell me, what is a mortal woman in the presence of divine nymphs, though she, too, may be beautiful where they are not? Do not brass ornaments lend beauty to a poor woman's limbs that are without any ornaments of gold?

29 "Let the gods pour forth words in any way they please; my ears are deaf even to a letter of them how can a young doe conceive even a mere desire, improper as it is, with regard to Airāvata, the lord of elephants?"

4 i e, fixed in the direction of his return journey

5 It is also implied that these gods are curious creatures 'The king of the waters (जळ)' may mean also the 'king of fools (जड)' The king of the dead is one who is himself dead and has no sense Marutvat (Indra) 'one who has the winds' (वातुल) implies that he is mad, while the

30 Then said a girl friend who was told something in the ears by Damayantī, who bent her face just after saying these words, "Listen to what she has told me, bashfully entering my heart, and which goes out through the medium of my mouth.

(What Damayantī whispered to her)—

31. "Having long cherished Nala in my heart, I am afraid even to bring such a thought to my mind, for the honour of a chaste woman, fragile like a lotus-fibre, is rent asunder even at the slightest inconstancy.

32 "Why do not the gods ask their own all-seeing intelligence if my thoughts ever touched any one else, Nala excepted, even at the command of sleep?

33 "Perhaps the gods caused their sleepless selves to sleep solely to avoid the knowledge that I am another's wife,[7] otherwise, being themselves the (saving) pilots on the ocean of vice, how could they knowingly touch such a woman even with their thoughts?

34 "It is merely a favour that they have taken a fancy even to a mortal being like me, if, however, a favour is to be done, may they be able, being pleased, to give me, by way of alms, him alone[8]

35 "Moreover, hear my unshakable promise if that king wed me not, myself will I act as an enemy of my life, using fire, hanging or water as an agent

36 "In danger, when good deeds in no wise save, one ought to do even what is forbidden, when the highway is slippery with rain-water, even the wise go by a wrong way at times.

37. "I, a woman, can never give a satisfactory reply to the eloquent gods, so mayst thou be a commentator, not an adversary, of this series of aphorisms, the words spoken by me"

38. Thus dismissed, after being rebuffed, the messenger,[9] though courteous, spoke some lively words, like a sweet-voiced cuckoo, enraged by a boy repeatedly mimicking its cooing for fun

39. "Strange, it is funny, those gods themselves have set their hearts on thee, and even thou art averse to them does anywhere

7 Gods being all-seeing do not sleep Damayantī means that they knew her to be devoted to Nala, but purposely went to sleep to avoid the knowledge of the fact, and so to be able to be her suitors

8 i e, Nala.

9 i e, Nala

a treasure-trove come to a penniless man, and he rejects it by raising a barrier[10] of speech?

40 "Moon-faced girl, I hold thee in high esteem, neglecting all other women, because Indra loves thee, but thou hast spurned that esteem, turning thy back even at such a good present before thee

41 "A mortal woman does not want a god! It is something new that I have heard from thee, why is it that this thy evil obstinacy is not altogether removed even by some well wishing teacher?[11]

42. "It is by the grace of the gods that a man attains divinity by shaking off his mortal nature how can one wish to include iron that is treated with specially prepared mercury among objects made of iron?[12]

43 "Thou who callest thyself wise—art thou not ashamed of being attached to Nala, leaving aside Indra? O thou who hast thighs soft as the border of the palm, I say deliberately, thou art superior even to the camel which neglects the sugar-cane, but likes the Śamī[13]

44 "Alas, why art thou mistaken about the goodness of a mortal, leaving aside Indra, the leader of all the gods? It is useless toil for the current of breath to go through the nostrils, avoiding the mouth

45 "The wise sacrifice their bodies in the fire of austerities with a view to the attainment of heaven to follow in another life; that very heaven, growing restless, is pulling thee forcibly by the hand, but foolish one, thou movest not

10 Lit. door

11 Also, "why is it that this evil caused to thee by some evil planet is not radically removed even by the benign Jupiter?"

12 Special preparations of mercury are supposed to turn iron into gold The idea is that such transformed iron is no longer iron, but pure gold So a man made divine by the grace of the gods is absolutely divine and has no longer any mortal element in him It is implied that Damayantī raised to divinity by the love of the gods is no longer a mortal woman, but a goddess, so her objection that as a mortal woman she cannot marry a god is not valid

13 This is sarcastic Indra is compared to sugar-c e and Nala to the bitter and thorny Śamī plant The idea is, Damayantī excels, i e, is even more stupid than the camel In this case, the epithet करभोरु is to be construed as meaning "greater (i e, more stupid) than the camel"

46 “If, without Nala, thou art intent on hanging thyself, Indra will take thee away, as thou swingest in the air, for he is known as the lord of all that exists in the sky. Who doth neglect his legitimate share?

47. “If, bereft of Nala, thou enter the fire, that would be a mighty favour done to the god of fire, for thou wouldst then thyself give him thy body, to him unobtainable even by praying long.

48 “Varuna indeed will carry off the palm, if, leaving fire, thou enter the waters,[14] for then he, the lord of the waters, will ever carry his life, known to be thyself, on his bosom on the exterior as well [15]

49 “Clever as thou art, if thou devise other modes of death, owing to these hindrances, thou wouldst indeed oblige the god of death, thyself coming to his abode as a welcome guest

50 “Or, perhaps it is an affirmative assertion of thine, disguised as a negative, crookedness in speech does certainly befit thee the mouth of a clever woman is a mine of that Poetic Suggestion, of which this is a flash.[16]

51 “How long am I to whirl, Damayantī, falling into the eddies of the mellifluous current of thy speech? Discarding thy shame a little, make it clear who among the great gods is to be favoured by thee

52 “Is Indra to thy liking, the lord of the direction that has the temples of the Airāvata elephant for hard and plump breasts?[17] In my opinion no one except the thousand-eyed Indra is able to survey the beauty of thy limbs

53. “Damayantī, be pleased with him, let him, the lord of the world, continuously enwrap his body with thrills caused by the contact of thy limbs—thrills (acting as) sharp thorns to the eyes of his wife Śacī.[18]

14 i e, if she should drown herself

15 Damay tī, being loved by Varuna, is, as it were, his life and is already inside his heart, united with her, he will place her also on his bosom outside

16 Nala insinuates that Damayantī's ‘No’ to the suit of the gods is really a ‘Yes’ disguised as a ‘No’ by means of Poetic Suggestion or Dhvani, according to which a negative statement may convey an affirmative sense, or an affirmative statement a negative sense

17 Indra is the presiding deity of the east As he is one of the lords husbands of the directions, the protuberances on the head of his eleph t e f cied as the breasts of his mistress—the east

18 Because Damayantī would be her rival.

54 "Graceful one, I have come to know the truth, thou art spontaneously attached to Agni, the god of fire, how can thy desire, born as thou art of a Ksatriya family, turn to any one other than that valiant god?

55 "Thou who art the one devoted woman shouldst not turn back thy mind at any cost from the god of fire, for fear of thy body being burnt, at the moment of ordeal his snowlike action on women that are chaste hath been a hundred times proved[19]

56 "Thou whose conduct is just, must have made Yama, the arbiter of just conduct, the guest of thy heart, this order of things appears commendable likewise to me Indeed, the union of the fit with the fit looks bright

57 "Without the fear of death, spend with him limitless ages like a moment in amorous sports, without the slightest break, in the region shining pure with the lustre of the star known as Agastya[20]

58 "Or, tender like a Śirīsa flower, dost thou desire the god of the waters, Varuna, who by virtue of his watery nature is the lord of the order of tender objects? Leaving all others, did not the night, too, for the same reason, choose the cool-rayed moon?[21]

59 "Slender-waisted one, with him play as thou wilt in that ocean of milk, to which, profusely beautiful, Visnu, abandoning the heavens, resorted day and night"

60 What he thus said was obviously both heard and not heard by her, whose cheek and ear were resting on one side on the palm of her hand—(she heard it) because she was eager for his words, (she heard it not) because of the mockery involved in taking a fancy to the gods

61 After that, Damayantī kept silence for a long while with her face downcast; then, in a moment, the clever maiden spoke to him, pitifully heaving a deep sigh

62. "Piercing my guilty ears[22] with that heap of needles, the evil message of the lords of the quarters, thou hast clearly done

19 Chaste women are believed to be unhurt while undergoing the fire ordeal to prove their purity

20 i e, in the south of which Yama is the presiding deity

21 i e, because the moon, too, has a "watery nature", being co posed of water

22 Guilty of hearing overtures on behalf of suitors other than Nala.

to me, as if I were dead, something that befits the nature of a messenger of the god of death[23]

63 "Those evil words of thine, the false calumny in regard to me,[24] issuing forth from thy mouth, and taking an inky colour, as if assuming the form of a script, are causing sharp pains like worms, having entered my ears"

4 Then a girl friend, induced by Damayantī, said to him, "This my friend, with one tongue that has taken a resolute vow of silence, is paying homage to bashfulness; with another—myself—she is speaking to thee.

(What Damayantī said through her friend)—

65-6 "To-morrow comes the Svayaṁvara for me to adore that king[25] with my wreath of choice, this day, standing in its way, wishes to depart, preceded by my life, so, to me be so kind as to rest (here) to-day, I wish to pass this day, looking at thee, the bird described my beloved as similar to thee in beauty, sketching his figure with its nails

67 "The Creator cheated thy eyes inasmuch as they do not see the beauty of thy face, so, let them, too, attain to-morrow the end of their existence, looking at that beauty in Nala's face[27]

68 "Alas, how is it that on the occasion of my marriage with fire as the witness, thou dost not wish to acquire the easily gained, noble and lasting friendship of one who is thy peer?

9. "With folded hands do I beg Let me not be oppressed by thee in any way on account of the Dikpāla gods, please, thou shouldst not say such things to-day, I have my eyes filled too much with the rush of tears

70 "Far from my choosing the lords of the quarters, I am not even looking at the beauty of Nala with any ardour, because it is present in thee I am making my life a handful of straw in

23 Of the gods who sent Nala as a messenger to her, Damayantī makes special mention of the god of death, comparing the bearer of the mes ge to the messenger of death who tortures a sinner after his death

24 i e, the calumny resulting from the overtures on behalf of the gods

25 i e, Nala

26 i e, the golden swan

27 i e, the visitor and Nala resemble each other so closely that, when they meet, the former would see, as it were, his own beauty in the face of the latter

28 i e, Nala

29 i e, though the visitor is as beautiful as Nala, she must not look at him, as he is not Nala.

the fire of womanly devotion, what is then Cupid who is but ashes?

71 "The woman who forsakes that 'wish-fulfilling' Cintāmani jewel—Virtue—placed by Jina among the three jewels of his creed,[30] for the sake of 'the ashes of the fire of Śiva's wrath',[31] does indeed scatter those very ashes over her family"

72 Hearing those words, born of nectar and serving as oblations of butter in the fire of his love, Nala deemed himself not the messenger of the god of death, as declared by her, but the ruthless god of death himself

73 Rent though his heart was by her pathetic words of grief, he wished not to deviate from his duty as a messenger Secretly heaving a sigh, slowly he said—he, the Brihaspati of clever speech

74 "Timid one, if Indra, the lord of heaven, ask at any time the (all-giving) Kalpa tree for thee—the tree situate on his own courtyard, how wouldst thou avoid being the mistress of his life? A request to that tree goes not in vain.

75 "If Agni, wishing to win thee, perform a sacrifice designed to fulfil all desires, himself offering in his own manifestations[32] the oblation that is his share, how can that Vedic rite prove futile?

76 "Tell me what recourse is there for thee, if Yama ask for thy hand the sage Agastya, who ever lives in the direction owned by Yama,[33] and would perforce be inclined to give him a commendable tribute?[34]

77 "Who knows how many wish-cows are in the mansion of Varuna for the purpose of sacrifice? If he ask even one of them for thy hand, thou wouldst at once be in the possession of Varuna

78 "If, owing to thy disregard of her husband, Śacī, Indra's wife, absent herself, devoted as she is to her husband, with a view to creating obstacles, how could the Svayaṁvara itself, attended

30 Right discernment, right knowledge and right conduct constituting Dharma These are Jaina tenets

31 i e, Cupid who was burnt to hes by Śiva

32 i e, the three sacrificial fires Ordinarily in a sacrifice oblations are offered to Agni by others in the sacrificial fires, but in a sacrifice performed by the god of fire himself he would have to offer oblations to himself in his own manifestations

33 i e, the south. Cf Verse 57

34 Agastya, being an inhabitant of the southern region, will have to pay a tribute to its king—Y a

by rival suitors, take place in the face of the (mutual) slaughter of the crowd of kings?[35]

79 "Dost thou then wish to see a hand-to-hand fight among the kings present, the rods detached from their umbrellas dancing about, and no one knowing what their own mouths, angrily reviling one another, mean to say?[36]

80 "Lotus-eyed one, if, on the occasion of thy marriage, the god of fire burn in anger, but not in flame, rendering futile the toil of blowing on the part of the priests, what ceremonial rite can Nala perform without Fire to witness it?

81 "Good-natured maid, if the god of death make some one of the family of the bride or the groom his guest, would not the Svayamvara, though magnificent, prove a failure?[37]

82 "If the other god, Varuna, being angry with Nala, prohibit the waters from attending the ceremony, he being their master, how will thy father, tell me, give thee to Nala, though the latter out of greed might hold out his hand (even without the presence of water)?

83 "Damayantī, this have I said, highly beneficial to thee, reflect, laying aside delusion when the gods are determined to thwart, what mortal can acquire even the thing that is in his hands?"

84 Weighing in her mind these words of his, she was convinced that so it was, and with a gush of tears let loose, she then reduced her eyes to the condition of the months of Śrāvana and Bhādra

85 Two tear drops, dark in contact with the collyrium paint (of her eyes), falling on her bosom like a couple of bees from her eyes, blooming lotuses, with the hope of reaching her bud-like breasts, gleamed like two blue, unsteady gems

35 There is a belief that Śacī must be present during a Svayamv a, if it is to pass off smoothly Nala means that, if Damayantī slights Indra, the latter's wife, being so offended, will absent herself from her Svayamvara, thus causing disturbances and making it impossible for her to choose Nala

36 Verses 78 and 79 are to be taken together

37 i e, in the case of a relative's death the ceremony will have to be stopped according to the requirements of Aśauca

38 A gift must always be preceded by an offering of water So if Varuna prevents the participation of any water in the ceremony, it cannot be performed

39 Months of heavy rainfall Lit eyes, the gush of whose tears was let loose

86 A lake she was then of the sentiment of love, shaken by the oncoming arrows of the flower-arrowed Cupid, and, with a stream of tears bent on gushing, her eyes had the grace of the blue lotus with the stalk attached thereto [40]

87 Then did she wail in a gentle voice, aggrieved at the certainty of not getting her love, she was going mad, she was weeping, her patience was gone, she was bewildered, the joy of her heart vanished, her reason rocked

(Damayantī's plaint)—

88 "Fire of Cupid, hurry on, spread the expanse of thy fame made up of my ashes Creator, devoted as thou art to devouring the fruit of the longing of others, descend to hell to-day, content with my fruitless life

89 "Thou heart of mine, heavily consumed by the fire of separation! If thou art of iron, why dost thou not melt? Thou that art penetrable by Cupid's arrows, nor art thou thunder, wilt thou not say why thou art not rent asunder?

90. "Life, why lingerest thou? Away, quick, the heart, thy abode, is afire! Even now thou leavest not thy false repose, strange is this indolence, such as thine

91 "Eyes, great[41] as ye are, how did false and vicious desire come to hoax even you?[42] Hundred years long, wash with your tears the sin that prevents your seeing the beloved's charm!

92 "Mind, what thou wishest never becomes mine; I get neither my beloved nor death—both desired by thee, so do thou wish for my separation from my beloved, (in that way) by thy grace, separation may not be my lot [43]

93 "Among my enemies, beseech I will not, with pitiful entreaties, the overhostile Cupid, but I will beg the wind of the south·

40 The eyes are likened to the flowers, and the stream of tears to the stalk. Śucī means also 'summer', in which case the imagery is that of a pool of water in the summer when the stalk of the lotus is clearly visible in the shallow water

41. Big or long-drawn eyes are regarded as beautiful

42 The desire of looking at Nala is regarded as vicious, because it is only deluding her without any chance of its being fulfilled

43 Damayantī means that what her mind desires is never realised, it is just the contrary that comes about So, she argues, let her mind desire that she may never be united with Nala, in that case, as usual the contrary i e her union with Nala might perhaps co e about

fi ding in the heart an exit in the (resulting) cleft, let not him that is equal to my life[49] depart with my miserable life"

101. In spite of his being (then) in her company, the emotion of forlorn love, subdued in his heart by his duty as a messenger of the Dikpāla gods, but bursting with force at these pathetic words of his beloved, made the king frantic again at once.

102. Then forgetting everything about his mission on behalf of Indra and other things, Nala said thus unwittingly, imagining in his beloved actions blended with graceful gestures lingering in his fancy

(Nala throws off his disguise and addresses Damayantī)—

103 "O my beloved, for whom art thou lamenting, and drenching thy face, alas, with drops of tears? With graceful sidelong glances,[51] dost thou not see this Nala bowing before thee?

104 "Thou with eyes that have pupils like sapphire![52] It is thy expert knowledge of the figure Binducyutaka (Dropping of the Anusvāra) that shines forth in the guise of the flow of thick drops of tears, for doubtless thou art thereby thyself making this Saṁsāra (world) Sasāra (full of substance)

105 "Why art thou turning thy face into a toy-lotus placed on thy hand that has discarded the lotus?[54] On thy bosom, that has banished ornaments through no fault of theirs, how long wilt thou create a string of pearls with the streams of thy tears?[55]

49 i e., Nala himself

50 i e, Nala forgot himself, and all that he had f cied about D a-yantī rushed to his memory

51. Lit with the grace of eyes mov g sideways

52 Cf 7 Or, 'Thou with eyes shining like sapphire!'

. ' ducyutaka is a kind of word-play in which the re oval of the Anusvāra gives a different nse to a word or a sentence, e g कान्तो नयनानन्दी बालेंदुः खे न भवति me 'The beautiful new moon pleas t to the eyes is not in the sky', but, if the Anusvāra in बालेंदुः is dropped, the sentence with the forms बाले दुःखेन भवति will mean 'Girl, the beloved pleasant to thy eyes is difficult to have' Here, the idea is that D ay tī's tears are so charming that they have made the world full of substance, but as the 'world' (संसार) becomes 'full of bst ce' (र) only when the Anusvāra ' संसार is dropped, D ayantī who brings this about by eans of h te is id to be extremely clever in the use of ducyutaka.

54 It is usual for irls of high station to hold a lotus in the h d D ayantī in her grief no longer h y lotus, but her lotus-like f e hich she sadly rests on her hand takes the place of o

. i.e., the current of her tears flowing on to her bos is takin the place of the pearlstrin which she has discarded in her grief

106. "With my hand, let me first wipe off these ill-omened, oncoming tears from thy eyes, with my head will I then wipe off my offence, along with the dust of thy lotus-like feet

107. "Like the star Rohiṇī, let the ruddy floral spray of the rays of the rubies of my crown worship the moon that is in the form of the bright nails of thy feet![56] Thou who art angry without a cause, give up, give up thy ire.

10 "If thou art in the least offended with me, humbly do I pay deep homage to thee, angry one, if thou remainest even for a while, bowing thy face, I bow at thy very feet.

109. "With the plenitude of thy power thou mayst favour me or not; but what toil is there in accepting a mere obeisance? What a me ure of difference! Thou art an (all-giving) Kalpa creeper to suppliants, but miserly in casting even a look at me!

110 "Tender as thou art, how art thou bearing the havoc of Cupid's arrows? Or, perhaps the arrows of the fish-bannered Cupid turn back and rebound, falling on thy bosom armoured with firm-based breasts

111. "With the corners of thy lips express tiny smiles, make the fringe of thy eyebrows move gracefully, be pleased playfully to cast on me looks that frequent the path of the corners of the eyes [57]

112 "Bring to an end the rainy season of tear-drops, with thy smile give me the joys of moonlight, let the two Khanjana birds that are thy eyes play on me; let thy face be as a lotus in bloom

113 "Inside my ears, with a garland of letters, bring about a boundless play of a flow of nectar! Thou with maddening eyes, with the charm of thy smiles make my eyes feast, as it were, on milk-rice after a fast

114. "Beloved, adorn half my throne, ah no, adorn my lap! Oh, I said that by mistake; mayst thou forgive! What seat can there be for thee except my bosom?

115 "Thou who hast studied the guile of Cupid's arrows! If thou who art inside my heart comest outside to my bosom, my heart, folded in thee,[59] will no more dread Cupid's arrows

56. i e, let me bow down at thy feet.
57 i e glances
58 i.e, with thy ords.
59. Lit "having entered into a sheath composed of thyself."

116. "Clasp me round, let the arrows of Cupid be left without any entry into our two hearts, joined one to the other, this firm expanse of my bosom is the proper handmaid of thy inflexible breasts

117. "I long for thy lips, by the flow of whose honey honeyed are thy words, my ears being the witness, on the tableland of thy breasts, let my finger-nails bring about a wonder—the rise of the crescent of the moon [60]

118 "Dost thou not personify Cupid's drama? Thou dost indeed 'hold the thread'[61] in the shape of the clear line of hairs on thy body, well, the central gem in thy pearlstring does look beautiful, as if it were the hero of the play that takes delight in thy graceful gestures, and, the gem on thy crown, obscuring the moon in brightness, is as the jester of the play, a noble Brāhmana, with a gem on the crest of his head

119 "Let thy lower lip, red like a Bimba fruit, the lip on which is engraved 'a group of eight lines' indicating the auspicious character of the birth of thy love, become like a Bhūrja leaf from the (crimson) colours provided by the marks of biting left by my teeth [62]

120. "Be kind with thy words, favour me with thy kisses, be pleased to have thy breast served by me, for thou alone art the life of Nala as the night is of the lunar rays."

121 Then coming to his senses, he became conscious that he was disclosing his identity, and, seeing Damayantī coming to herself,[63] he spoke these words, having recollected his past, just as a sage, on attaining right knowledge, becomes conscious of the soul revealing itself, and just as he, seeing the Cosmic Matter near at

60 i e, the finger nails would produce semicircular marks resembling the c scent

61 The "thread-holder" (सूत्रधार) is the stage-m ager, who by introducing the play gives the clue to the development of the action D a-yantī is here fancied as the "stage-m ageress"(सूत्रधारिणी)of Cupid's drama

62 Nala me to say 'On thy lower lip there are eight lines which resemble the eight lines of a certain astrological calculation on a horoscope indicating a birth of exceptionally good omen (in thy case, the birth of thy love); thy lip is thus like a Bhūrja leaf on which horoscopes e written, d let the marks of biting, which y teeth will leave on thy ruddy lip, look like coloured letters written on such a Bhūrja leaf'

63 On hearing that her visitor was Nala, D yantī was ceasing to weep and growing calm,

hand, makes (relevant) utterances, havıng recollected the ımpressıons of hıs past lıves

122 "Ah, why dıd I reveal myself! What wıll Indra ın thıs matter thınk of me! Reverently bowıng before hım, and then confounded wıth shame, I wıll not look at even the expressıon of hıs feelıngs

123 "Ah me! thıs great task of Indra I have forsaken, for I dısclosed my name for nothing; Hanūmat and others shed lustre[65] on the messenger's path wıth theır fame, while I have done so wıth the laugh[66] of my foes.

124 "I dıd not purpose wrong, but I know what others wıll say—others who speak of Vısnu, exertıng hımself for the protectıon of men, as the 'oppressor of men' (Janārdana), but gıve the name Śıva (Benıgn) to the god who destroys the lıfe of the world durıng the unıversal deluge

125 "But, why ıs thıs heart of mıne burstıng under the weıght of shame sınce its ınnocence ıs known to the gods? Let them know thıs rugged truth, but who wıll put hıs hand on the mouths of men?[67]

126 "Owıng to thıs consciousness (of my duty), my toıl was bearing fruıt, but that consciousness was eclipsed by the powerful Creator, Indra hımself is powerless to remedy a thıng lıable to destructıon at the caprıce of fate"

127 As Nala was thus deploring the dısclosure of hıs ıdentıty, brought about by hımself under a mıghty wave of delusıon, the kınd-hearted golden swan-kıng came along swıftly, wishıng to extrıcate him, as he lay thus burıed in grief

12 -29 To Nala, who looked up at the sound of its wings, sayıng, 'Here ıs that bırd,' said the swan, "Cruel one, bring her not to extreme despaır, after this she wıll surely dıe Beıng conscious of thy offence in respect of the gods, havıng exerted thyself so much for the success of theır affaır, thou need not be a false witness, the pure-heartedness of the good has themselves for witness"

130 Thus consoled by the bırd whıch, having saıd this, went away after takıng leave of both Nala and Damayantī, the king

64 ı e, perceıvıng ıt to be separate from the soul
Lıt whıtened
66 A laugh ın krıt poetry ıs always whıte
67. ı.e., prevent them from sayıng what they lıke.

gently spoke to her, offering in his mind obeisance to the lords of the quarters.

131. "How much torment shall I give thee—torment fruitless in generating love for the gods? Let them be kind to me for my guileless mission or punish me for my offence

132. "This my madness stood me in good stead, for (thanks to it) I felt not the pangs of separation from thee even from an evil issues the abating of an evil, just as from ignorance proceeds the attenuation of a sin.

133 "The fire of the grief of separation which was thine was thus kind to me, in spite of my having harassed thee sorely, for it to-day took pity on thee, maddening me, and making me reveal myself.[68]

134. "These gods are devotedly longing for thee, but thou wishest to make even me thy slave, do what thou wilt, reflecting well, let not repentance, once felt, attack thee in the rear for naught.

135. "Indifferent, I say this to thee, not out of fear of the gods, nor because I am pining with love, even if my death do thee good, that would serve only to repay my debt for thy love"

136. Just as the rich beauty of the spring beams forth with the wide-expanding voice of the cuckoo, so was Damayantī fervently delighted with these nectar-like words, pleasant and true, spoken by Nala.

137 Damayantī who had been censuring her own mind, which had been gravitating to the messenger of the gods, though she had held it in check, thinking of her duty as a chaste woman, gave up hate as well as censure, having now ascertained him to be Nala in her mind.[69]

138. She had been censuring Cupid thus in her mind—"Mind-born as thou art, the mind of mortals is thy parent; art thou not ashamed to plunge it in sin?[70] Thou hast put an end to the tradition of worthy sons"

68 It was D ayantī's grief that maddened Nala, causing him to reveal his identity, as this, however, consoled Damayantī, her very grief is described as having taken pity on her, while owing to this happy result it was an act of kindness to Nala also, though it was he who first caused her grief by making those overtures on behalf of the gods

69 Damayantī was reproaching herself for being influenced by the cha s of a str ger, but her mind was at rest, when she came to know that the so-called messenger of the gods was Nala himself

70. In Damay tī's c e, allowin her mind to be attracted by a stranger,

139 The usual description of her body was that it was a flower, but it was not particular as to what flower it was At that moment, in the rainy season[71] created by her tears of joy, the hairs on her body, standing erect, declared it to be a Kadamba blossom [72]

140 The succession of gestures accompanying the ravings uttered by Nala,[73] removed Damayantī's mistaken idea that he had said so,[74] considering himself to be discovered by her, for she was wailing, addressing Nala [75]

141 After that, the bashful Damayantī could not speak to Nala, as she had formerly spoken to him unabashed, face to face, she was now for that very reason immersed in an ocean of shame

142 When she failed to give a reply to her beloved even indirectly, (by whispering it) in the ears of a girl friend, the girl herself said to him laughingly, "Owing to her bashfulness, silence is now thy beloved's treasure

143 "Hear from my mouth the mystic doctrine of love which she uttered, making streams of tears the guest of thy feet, thine, who wast depicted by herself in a portrait"[76]

(What Damayantī had said, addressing the portrait Verses 144-54)

144 "Ornament of the lunar dynasty, doubtless the swan itself did not tell thee about me, whose life was in despair owing to thy absence, otherwise, how is this cruelty inasmuch as it is killing me possible in one like thee?

145 "The moon is surpassed by thy face, Cupid by thy beauty, why are they both resolved to kill me?[77] If they are so,

71 Cf Verse 96

72 The hairs standing up on Damay tī's body as thrills of joy were passing through her are likened to the erect hairlike filaments of a Kadamba flower which blooms in the rainy season Cf 5 79

73 According to Nārāyana, "Nala who had himself described the course of the play of his own delusion removed Damayantī's mistaken idea, etc"

74. i e, revealed his identity See Verse 103

75 Damayantī at first thought Nala perhaps disclosed his identity not out of love for her, but because he suspected himself to be discovered, when she began to weep, uttering his name (Verses 97-100) But the impassioned manner in which he declared that he was no other th Nala removed her doubts regarding his sincerity

76 i e, Damayantī was shedding tears which drenched the feet in the portrait

77 To Virahins both Cupid and the exciting moon e re ded as dangerous

because I am thine, then, indeed, victory is mine, for what the gods conceive in their minds goes not in vain[78]

146 "In vain does the moon wish to rub off its dark spot with the ashes of my limbs consumed by its rays, but, will it even thereby resemble thy face? For stained will it be again by the killing of a woman

147 "Be pleased to give thy arrows to Cupid, let him kill me with them, setting aside his flowery arrows, breathing my last with my mind centred on thee, I will conquer him like a straw, becoming thyself[79]

148. "Devoted as I am to thy feet, what is it to me if the Vedas sing the virtues of the gods? The night lily would never rejoice, when bathers in waters sang the praise of the sun[80]

149 "To-day let me rather die than live, otherwise thou wouldst not know my love for thee Lord of my life! Thou who art more than my life! From my having died for thee, believe me to have possessed thyself as my only support

150 "The sacred vow of Ksatriyas, common to all suppliants, namely, protection even from the terror of the thunderbolt, is in thy case grievously broken, religious defaulter as thou art, not protecting me even from flowery arrows[81]

151 "I am thine, yet alas! thou sparest that false god Cupid out of respect for his being a god, though he is about to kill me, pray, know that Cupid to be a Candāla; he is the friend of the Spring who makes his arrows

78 Damayantī means to say that the moon and Cupid, both eclipsed by Nala in beauty, wish to take revenge but, being unable to do anything to him, they have let loose their wrath on her, knowing her to be his beloved As this, however, presupposes on the part of the moon and Cupid, both gods, a belief that Damayantī is Nala's by love and devotion, that very belief is bound to bring about her union with him owing to the thoughts of the gods always bearing fruit in action

79 The reference is to the belief that a man is reborn as the person or creature, of whom he thinks at the time of his death Damayantī expects in that way to be reborn as a man in the form of Nala, in order to 'conquer' Cupid by means of Nala's superior beauty

80 i e, the night lotus loves the moon, so it does not bloom at sunrise in spite of the adoration of the sun by bathers

81 i e, Cupid's arrows

82 The spring creates the flowers serving as Cupid's arrows

152 "It is on lesser and lesser enemies that the wise should first whet their prowess, for, burning on grass, gradually does fire destroy dried cowdung and numbers of trunks of trees [83]

153 "How great, too, will be the offence against the gods, if thou be kind to me, my choice being free?[84] Being gratified by thee at sacrifices, the gods, in order to save their face, will not even mention it (to thee) [85]

154 "Let them, too, go to the Svayamvara as they like, appeasing those very gods, I will choose thee, even they will somehow be moved to pity, surely they too are not Cupid nor thyself "[86]

(Damayantī's friend addresses Nala)—

155 "This river of the essence of honey,[87] with isles of silence at every step, was loosed by Damayantī, subject to a confused emotion of bashfulness and love, on seeing thee even in a portrait

156 "Thy Cupid is a Candāla who is not touched nor looked at, and who is called deformed,[89] perhaps because, when vanquished by thee,[90] one of his fingers was cut off Making friends with the Spring in the jungle, and entering my friend's heart, he is stealing her life, and, let the directions on that account wait upon thy fame "[91]

157 Then the king, his head drooping with shame, took his departure, promising to go to the assembly of kings in company with the gods, as Damayantī herself had told him unseen by others.

83 i e, Cupid, though an inferior enemy, ought not to be neglected

84 Damayantī means that, as she will choose Nala of her own accord, the gods will not be offended with him at the failure of his mission

85 This and the subsequent verse seem to be out of place here Damay tī was not aware of Nala's mission on behalf of the gods, previous to her meeting him the inner apartment, and, as she was in continual conversation with him from the moment of her meeting him, she could not have turned aside to address his portrait So this verse contradicts Verse 155 where the whole speech from Verse 144 to 154 is represented as being addressed to Nala's portrait, which could take place only before his arrival

86 i e, not as cruel as Cupid or thyself

87 Ref to Damayantī's speech

88 Cupid here personifies the influence which Nala exercises over Damayantī, causing all her sufferings Cupid is, therefore, described as a Candāla employed by Nala to torture Damayantī

89 अनङ्ग "Cupid" does not mean here "formless", but "deformed".

90 i e, in a contest of beauty Lit thou having triumphed

91 i e, let thy fame spread in the directions This is said sarcastically

92. i e, the vay va

158 As Damayantī, in her anxiety to meet her beloved on the morrow, was rapidly shedding streams of tears—streams with reeds in the shape of high and low thrills on the surface of her cheeks,[93] even that one night consisting of four watches was hard for her to pass, owing to her pangs of love, so it seems the Creator decreed all nights to have three watches, in mercy to her[94]

159 To those gods, Indra and the others, capable of visualizing the story of everything that ever happens to the people of the three worlds, the king quickly and sorrowfully related the whole truth of his mission to her as it actually took place

160 Epilogue [Śrīharsa refers to himself as having composed a work named Arnavavarnana, 'Description of the Ocean (?) ']

93 The flowing tears are compared to streams, and the thrills to reeds growing in th .

94 A Prahara or watch is three hours, and a Ghatī twenty-four minutes A night consists of four Praharas, but it is usually called त्रियामा 'having three Yāmas or Praharas', by omitting at each end four Ghatīs which are included in the day It is here fancied that the night was thus shortened by the Creator out of pity for Damayantī who in her grief was finding it too long to pass

CANTO X

1. Then came to the Svayamvara highborn princes in chariots, expert in arms and the Scriptures, beautiful like Cupid's magic forms,[1] and surpassing Kubera in wealth

2 No highborn prince was there who was not the object of Cupid's arrows nor any who did not go, as the crowds of kings were going simultaneously, not even a trace of the earth remained without being a path

3 As worthy heroes were going to win the princess, the unworthy to carry her away by force, others to see, and yet others to wait on the rest, the directions were left to themselves.[2]

4 All the inhabitants of the directions having departed, with that beauty of the world as their aim, the spaces of the directions felt a relief from the suffering caused by the pressure of these people living in them

5 So crowded were the highways with soldiers that even sesamum seeds, scattered over them, would not reach the ground, any king who could there manage to make headway felt as if he had already obtained Damayantī

6 A certain king, with his way barred by those in front of him, and pushed by those behind, deemed himself unsuccessful, though he was in the position of "Successful" seeds[3] pressed in a machine

7 The flags of the capital of the king of Vidarbha, their free ends fluttering, seemed to beckon the kings who were getting late from their inability to proceed, one after another, owing to the congestion on the way

8 . On the earth, the trotting, white horses of the kings, going in the front, were drawing behind them a richly caparisoned force of elephants going towards Kundina, which an array of mules followed; while in the nether world the serpent Karkotaka, going in the front along with the serpent Kambala, was pulling up Vāsuki's army of serpents moving towards Kuṇḍina, followed by the serpent Aśvatara

1 Assumed by Cupid in order to vanquish the demon Śambara

2 i e, bec e empty

3 Siddhārtha 'successful' means also mustard seeds The king pressed between crowds before and after is compared to mustard seeds pressed in a machine He despaired of bein in time for the Svayamvara owing to the obstruction of the crowd.

9. The beautiful faces[4] of those women, the regions of the sky, made pale by the dust raised by the troops of the oncoming kings, clearly manifested an appearance natural to a state of being forsaken by one's husband.[5]

10 The lords of the directions, Indra, Yama, Agni and Varuna —these four, but not the rest[6]—went to the Svayamvara, as if pulled by Damayantī, binding them with her virtues as with a string

11 How could demons enter that city, protected by the incantations of king Bhīma's priest? So the demon Nairrita, one of the lords of the directions,[7] never attempted to go there

12 The Air god,[8] whose conveyance is an antelope, did not betake himself to Vidarbha to marry Damayantī, because he could not bring the animal face to face with her, threatened as it was by her lotus eyes [9]

13. The crooked Cupid loves not birth, wealth nor virtues, but only beauty, so, Kubera,[10] the god of wealth, witnessing his ugly figure on the transparent mountain, his abode,[11] did not approach the beautiful maid

14 How could Pārvatī, who forms half the body of her consort Śiva,[12] tolerate the latter's marrying Damayantī? Abstaining from going to Vidarbha herself, she prevented him from going

15 Ananta, the lord of the (nether) region, did not go to Damayantī's Svayamvara, for on whom would that serpent who patiently bears the weight of the earth place his burden and go?

16 After due deliberation, the lord of the upper region, Brahmā, conversant with the Law-books, refrained from going to the Svayamvara Where in the world has one seen a marriage with a grandfather,[13] prescribed whether in Vedic or legal lore?

4 Lit the beauty of the face

5 The oncoming kings are fancied as the husbands of the various directions, the dusty appearance of the latter as the paleness of women forsaken by their lovers

6 The total number of the lords of the directions is eight. The remaining four are mentioned in Verses 11-14

7 The south-western direction

8 Vāyu is the regent of the north-western direction

9 i e, the god could not induce the animal to carry him to the Svayamvara, as it was unwilling to appear before Damayantī, her eyes being more beautiful than its own

10 He is the lord of the north

11 i e, the Kailāsa mountain

12 The lord of the north-eastern direction

13. Brahmā, the creator, is called Grandfather.

17. The lords of the directions, Indra and the others, having heard from their women messengers that they were rejected by Damayantī, went to the assembly of the kings,[14] extending the languor of their hearts to their pace and lotus face

18 "Damayantī might by chance accept us, mistaking us for Nala"—with this as their last hope, the four gods, Indra and the rest,[15] became a miraculous group of four Nalas, false in character

19 Of the gods trying to assume his form, no one, observed and questioned by the other, admitted his success in attaining similarity to Nala What is artificial is, indeed, different from the natural

20 They made the full moon their face over and again, made also the blooming lotus their face again and again Then looking at the face in a mirror, they repeatedly broke it up; it was not as exquisitely beautiful as Nala's

21 As the gods were then unable to acquire with their face the charm of Nala's face, the fact of their being 'analānana' could not avoid the defect of repetition [16]

22 They made themselves similar to Nala, as if by means of a quintessence drawn from Purūravas, while consumed by the fire of separation from his beloved,[17] from the moon while crushed by Rāhu, and from Cupid while he was burnt by Śiva [18]

23 The Creator brought these kings to Damayantī in order that she might see what a difference there was between them and Nala Making the divine lords of the quarters vie with Nala, he declared Nala's superiority to them

24 With the (four) gods, Yama and the others, duplicates of Nala in beauty, all of them wearing heavenly jewels, the assembly looked, Nala being absent, as did the heavens with the four celes-

14 i e, the Svay va

15 i e, Y a, Var and Agni They now assumed Nala's form to cheat Damayantī

16 As the gods live on oblations offered to them in the fire, they are called अनलानन "fire-mouthed", which means also "possessing a face not like that of Nala" (अ+नलानन) Thus by virtue of the pun they were twice 'analānana', and curred, as it were, the literary fault 'repetition.'

17 i e, Urv ´ī.

18 i e, the gods tried to make themselves beautiful with the essential portion of the charms of Purūravas, Cupid and the moon, all of them models of beauty

tial trees, when the Pārijāta went to become the guest of Satyabhāmā's courtyard[19]

25 Then came Vāsuki whose body was clear white like the ashy powder decorating Śiva's body He was accompanied by shouts of "Be pleased", "Live long", common to servants, uttered by a multitude of serpent kings

26 Kings of divine lands reached that city in a moment from other islands Was there a youth who was not at that moment turned into cottonwool by the gusts of wind from the feathers of Cupid's arrows?

27 King Bhīma, the lord of the heaven Kundina, finely entertained the kings, accommodating them in beautiful palaces, with hospitality, courteous words, gifts, esteem, politeness and the like

28 In the inner apartment[20] of kings, where Fame, their wife, is made to abide, the four oceans serving as its moat, charity, kindness, pleasant truth, and hospitality—these four are the chamberlains keeping watch over her

29 None of the kings who were the guests of king Bhīma, the Indra of Kundina, experienced, in this and that mutually unseen act of hospitality,[21] the slightest distinction, which could serve as an index to what they wanted to know, the attainment of their heart's desire[22]

30 Methinks, that multitude was contained in the bosom of the city of the king of Vidarbha, as the ocean was in the palm of Agastya, or the universe in the stomach of Visnu.

31 In that city, on the streets, the doors and houses were decorated in gay colours out of eagerness for the festivities Even the sky was coloured with many a hue by the rays of the ornaments of the kings

32 Elegant movements, cleverness (in speech), and the beauty of adornments were present even in their servants to such

19 Pārijāta was the best among the five celestial trees belonging to Indra, from whom it was taken away by Krisna and planted in the courtyard of Satyabhāmā, his mistress Here, the absent Nala is compared to the Pārijāta tree transplanted elsewhere, while the four gods are compared to the remaining trees.

20 Here, the e th

21 i e, courtesies offered to each king individually, unseen by the others

i e, all were treated alike, and no one found in the reception accorded to him any special mark of favour or any hint which enabled him to guess whether Damayantī would be his.

an extent that women, children and ignorant people took them for high personages coming to the Svayamvara

33 Never sweating, owing to the breeze of Cāmara whisks, never winking, owing to the wonders provided by each object, and, with garlands that faded not owing to their umbrellas, the gods and the mortal kings were not marked by any difference in the city[23]

34 The gods could not be distinguished by the people among those kings, who, coming from various regions, talked in Sanskrit[24] for fear of their not understanding one another's dialect

35 There they passed the days, looking at the various acts of Damayantī, depicted in pictures by the citizens in the city, and the nights with the gaieties of the art of dalliance with her in dreams

36 Liberal as she was, the virtuous Damayantī did fulfil the wish of the kings who were her suitors For she gave them the illusion of their winning her, as she on that night appeared to them in dreams

37 The next day the heroes, summoned with courtesy by the messengers of king Bhīma, adorned the pavilion on the Svayamvara site, betraying amorous traits

38 The assembly then looked beautiful with Nala Seeing him, Indra considered Cupid to be uncouth, though he was richly adorned

39 As that moon of a king, with beauty-paint applied to his body, appeared in that assembly, which assumed the beauty of the sky, where did the lustre of that galaxy of stars, the Ksatriya princes, go, vanishing alas! out of sight?

40 At once the eyes of the kings, eager in amazement, were fixed on him But, after that, as they knit their brows, the corners of their eyes became full dark with jealousy.

23 Absence of perspiration, winklessness and evergreen garlands are characteristics of the gods, which the kings shared with them, as explained in the verse

24 Sanskrit being the language of the gods, the latter spoke Sanskrit as well as the mortal kings

25 The illusion of having won her in dreams is fancied as being purposely created by Damayantī in the minds of her suitors as a generous compensation for her inability to choose the

41. "It is a new moon on the earth Is he a second Cupid? He is a third Aśvin"[26]—thus under the pretext of praising him, the envious kings spoke ill of him [27]

42. The kings said among themselves, referring to the magic Nalas,[28] "Well, there are so many like him" The envious, when they are inferior to a rival, find a remedy in likening him to others [29]

43. That the gods found fault with the fact of his being a mortal, though on account of his beauty the assembly never found fault with him, was certainly a piece of villainy, being the imputation of a sundry defect to one who was worthy of respect for his extraordinary virtues

44. The real Nala said to the well-dressed bogus Nalas who were sitting near him, "Are you not perhaps Purūravas and Cupid together with the two Aśvins?"

45. At this they said to him, "None of us was born of Ilā.[30] We who are near thee are without Cupid No one here is an Aśvin

46 "Know us to be other than they, surpassing as we do Cupid in beauty Damayantī, going about in this assembly, will by chance be ours among many

47 "But king, fie on us, present here with hopes We are still here, adopting a foolish attitude, even after we have seen thy beauty! Fie on our wisdom!"[31]

48. Nala, who did not suspect any guile in their speech, utterly ignored these words Nothing occurred to him who was absorbed in thinking how to win that jewel of a woman (Damayantī)

49. Whoso wishes to acquire his glory, by rivalling another, himself declares the latter's superiority to him Who will not, then, feel an immense contempt for a rival, who himself admits his inferiority?[32]

26 As is well-known, the Aśvins, famous for their beauty, were two in number

27 i e, by suggesting that an abnormal creature had arrived Between Verses 41 and 42 there is another verse in the Nirnayasagara edition, which is, however, omitted by some commentators as being a mere repetition of verse 41

28 i e, the four gods disguised as Nala

i e, by suggesting that there are m y others like him

30 The mother of Purūravas

31 i e, it was foolish for the gods to hope to win Damayantī with Nala-as their rival See Notes for other e ˙ g

32 The verse explains why Nala felt contempt for the gods and ignored their words.

50 At that moment, Visnu, whose fame and praise were sung by Sarasvatī, and who with the lustre of his body assumed the grace of a cloud, witnessed with joy the pomp of the Svayamvara, standing in the sky

51 At that moment, the (four-faced) Brahmā, wishing to see the assembly, cast his eight eyes in eight directions, (Brahmā) who, without having seen the beauty of the head of the phallic Śiva, made the Ketakī flower falsely declare that he had seen it [33]

52 The twelve-formed Sun[34] went round the Meru mountain with one form, with another became Visnu's (right) eye, and with the remaining ten looked at the ten directions full of people [35]

53 The moon, though it ever goes round the mountain that is the palace of the gods,[36] did not feel any distressing hindrance in witnessing the Svayamvara, being itself a spectator in the form of the (left) eye of Visnu [37]

54 Eager in their fond desire (to see), the nymphs, looking at the splendour of the noble multitude at that moment, spread out lotusbeds, their own faces, over that ocean of people

55 Did not hundreds of thousands of Yaksas witness that assembly of finished beauty, or Siddhas occupy it? Did not Kinnaras attend it out of eagerness, or great sages look at it with pleasure?

56 Vālmīki praised the assembly Through the avenue of his throat, which contained the three Vedas, trees with many a branch, the divine tongue Sanskrit first came to earth from heaven without any effort

57 The beautiful assembly was also praised by Brihaspati, the adversary of all doctrines by means of the Cārvāka philosophy,[38] whose tongue I know to be the throne of the goddess of speech

5 Śukrācārya described the assembly in poetic language, the sage who guides the policy of the demons,[39] and is a poet, expert in teaching the art of composing wreaths of words, in heaven where the divine tongue Sanskrit doth incessantly play.

33 See Notes for the allusion

34 See Vocab under द्वादशात्मन्.

35 This is meant to emphasise the brilliant sunshine in which the Svayamvara was going to be held

36 i e, Meru

37 i e, the moon was not prevented from seeing the Svayamvara by its daily duties, for as the left eye of Visnu, it was present along with the latter

38 rihaspati is supposed to be the founder of the Cārvāka philosophy

39 Śukrācārya was the preceptor of the demons

59. "Not merely has king Bhīma brought these kings together, nor has Damayantī attracted them, but the Creator has deliberately shown us these youths, the entire wealth of his art

0. "As, in times of yore, Śiva killed Cupid, because the latter was then alone, are these youths Cupid's remedy against fear from Śiva, flashing like a multitude of bodies assumed by himself?[40]

61 "The Creator, I ween, kept hidden somewhere the orbs of the full moon, different each month With these, artist as he is, he created the beautiful faces of these youths

62. "In vain have they put jewels on their heads, since they themselves are jewels When the knowledge of the supreme soul spontaneously reveals itself, no other knowledge need be sought for it to dawn.

63 "If the two Aśvins joyfully enter this multitude of highly charming youths, they would not be able to distinguish each other, mixed up with the others, even in thousands of years

64 "While there are so many clever youths, what harm was there to the world, even if Cupid was burnt? Who doth call the loss of a drop of water to the full ocean a defect amounting to drying up?"

65 As Śukrācārya thus praised the assembly, he was seconded by a singing crowd of Gandharvas with prolonged shouts of 'Hum', and by a multitude of sages reading the Vedas with a volume of Oms.

66. Then the king of Vidarbha made those mighty kings occupy numerous thrones where they looked beautiful as the gods on the peaks of the Mountain of Gold.[41]

67. King Bhīma, thinking of them, come from various lands, their character and family worthy of being sung by the gods, grew sad, not knowing how these kings were to be described to his daughter.

8 Being so perplexed, he then recalled, concentrating his mind for a moment, his family god Visnu, who is a wish-fulfilling Kalpa tree in vouchsafing an object, thought of by his devotees

69. As soon as he recalled Visnu, the god said with a smile to Sarasvatī, "Goddess of speech, let me in this Svayaṁvara ask thee to narrate the family and life story of this multitude of kings.

40 The beautiful youths are fancied as so any forms assumed by Cupid as a protection against any further outrage by Śiva

41 i e, Meru

70. "Thou dost know the family, character and might of these youths, come from various lands Do thou fully describe them, is this an occasion for thee to refrain from speech?

71 "This assembly is adorned by the scholars of the three worlds One like this never was nor will be Under the pretext of proclaiming the merits of the kings, make these learned men hear thy orations"

72 Thus addressed, Sarasvatī, accepting the favour of his command as well as the dust of his feet, all that had remained, after being rubbed off by the crown jewels of the gods,[42] bore it on her head with esteem

73 Then that maiden (Sarasvatī) came down to the midst of the assembly Her throat was the seat of the art of music. The playful roll of the fleshy folds of her waist was formed by the three Vedas The ripples of her glances were made up of poetic composition

74 The Atharva Veda, whose lustre was black, befitting the diverse magic rites (prescribed by it), became a streak of hair on her belly, stretching out, after emerging from the root of the three fleshy folds of her waist representing the three Vedas [43]

75 The science of phonetics visibly formed her activity She was adorned with the splendour of the Vedic sacrificial canon Verily the science of etymology was evolved in the form of explanations of all her meanings

76 Metres, divided into two classes, on the basis of syllabic instants[44] and syllables,[45] became her two arms The middle of each arm was neatly marked by the joint of the two sections of the arm, to wit, the pause marking the two halves of a verse [46]

77 Doubtless the science of grammar composed her girdle, which possessed a breadth caused by the length of the threads composing it, and produced diverse series of sounds [47]

42 i e, while they were paying obeisance to Visnu

43 The three folds of the waist are fancied as the three Vedas, and the black streak of hair spreading out from them is fancied as the Atharvaveda which, too, is "black", and supposed to take its origin from the other three Vedas

44 Metres like आर्या in which Mātrās are counted

45 The greater portion of Sanskrit metres, in which syllables are counted

46 The joint between the upper and lower sections of each arm is fancied as the pause between the two halves of a verse

47 Small bells were obviously attached to a woman's girdle to produce a tinkling sound It is also implied by word play that the girdle displayed

78 The science of astronomy, resting on her neck to serve her, the science which describes the life of the stars, and is reckoned among the Vedāngas, having changed its form, I ween, became her pearlstring, which had a flashing central gem, and was round, and on her person held up in the lap[48]

79 The two forms of philosophical dissertation, primary objection and final conclusion, both shining with the deep-seated partiality of disputant and respondent each to his own thesis, became her lips, I know

80 Mīmāṁsā which divides its body of doctrines, effective in the refutation of opponents, into two sections,[49] according to the Vedic divisions, metaphysical and ritual, formed her fleshy thighs charming with excellent clothing

81 We believe the two chaplets of her teeth, pearls strung together, form the science of logic, resorted to by those who are desirous of salvation, and characterised by sixteen topics mentioned twice,[50] first at the stage of enunciation, and then at the time of definition

82 The teeth of her mouth are to be considered arguments, otherwise, how could it argue with these, and how could it, in disputes, cut asunder the leaf (of counter-theses), and refute a host of meritorious (opponents) ?[51]

83 Full of diffuse narrations, the Purānas, falling into two groups, according as they were composed by Vyāsa and Parāśara, and characterised by names such as Fish, Lotus and the like, became her two hands, painted with red lac, and marked by figures of fish, lotus and the like

84 The law-books, I see, that are free from destruction till the end of time, have the Vedas as their root, and which she knows by heart, have become her head whom will it not delight?

a multitude of grammatical topics like guna, dīrgha, bhāva and krit a es, and formed diverse classes of words

48 i e, the pearlstring reached as far as her lap

49 i e, Pūrva-mīmām ˉ and Uttara-mīmāmsā

50 The teeth are thirty-two in number, sixteen topics mentioned twice would also make that number Hence the two rows of teeth represent the Nyāya system with its sixteen topics enumerated twice

51 The implied meaning is "Otherwise how could it cut asunder a betel leaf (पत्र) and cut open a good betel nut (पूग)?" In this verse the teeth are fancied as arguments with which the mouth refut counter-arguments; just as it, with those very teeth, chews betel leaf and cracks betel nuts

52. Ref to the Matsya (fish)-purāna, Padma (lotus)-pur ˉ a etc.

53 Supposed to br g luck

85 The Creator made her eyebrows with the two sections of the syllable 'Om', with the Anusvāra of this syllable, he made on her forehead an ornamental mark, like a Tamāla leaf, while with its Candrabindu he made the bow for playing on her lyre

86 On her body were formed the two ear-rings with the best portion of the circular terminal script Visarga,[54] the fingers of her hands with the best of golden pens, the lock of her hair with the best of inks, the lustre of her smile with the best chalk.

87 She seemed to have a face constituted by the doctrines of the Kāpālikas, a belly composed of the doctrine of universal void, and a heart formed by the universality of sense knowledge; while her whole frame consisted of the doctrine of sense knowledge having forms[55]

88. Sarasvatī said to king Bhīma, "An occasion it is for thee to rejoice, useless to sorrow, I shall describe the family and wonderful career of yonder kings

89. "To narrate the virtues of these kings I have come, obeying merely the command of[56] Visnu, at whose lotus-feet the celestial Gangā plays as the honey of flowers

90 King Bhīma, of the same rank as the divine lords of the regions, offered due worship to her, knowing from sounds of good omen and the like, cognisable at that moment, that the trusty goddess had come

91 Then to the midst of that great multitude of kings, the king called his daughter, who acted as a magic device in the sport of drawing kings from the ends of the regions

92 She stirred an ocean of amazement in the spectators; which came into being at the sight of the maids in the van, swelled when her friends were by degrees seen, and then surged up on account of the beauty that was in her form[57]

93 The lustre of her scarf had the purity of the sheen of her jewels that were devoid of all oily touch, artificial water or coating The crowd of her girl friends was like her own reflection flashing in the limpid brilliance of the diamonds on her dress

54 See Vocab under वृत्तसमाप्तिलिपि

55 Ref to philosophical doctrines See Appendix I

56 Lit being some one subservient to the command of etc

57 For the construction see Footnote on Verse 107

58 i e, her scarf was as bright as her jewels which were free from all kinds of artificial embellishment

59 Lit . her own reflection staying in the water of the lustre of the diamonds etc

94 A bee, Cupid's messenger, coming with joy at the scent of her beauty-paint, seemed to speak something secretly in her ears, creeping on her lotus ear-ring

95 She was looking at the fun provided by the clash of the gleams of the precious stones of her ornaments, having conflicting colours She had eyebrows gracefully curved, as if they were set in motion by Cupid, mistaking them for his bow[60]

96 She had her limbs pervaded by Cupid delighted, was accompanied by a row of friends with hands like young sprays of twigs, and was longed for by those kings like as the Beauty of the spring, redolent with sweet-scented flowers and breezes, with rows of bees sleeping at the tips of tender branches, is desired even by the wishing trees of heaven[61]

97 Owing to her body being tinged with the rays of her jewels that had yellow, white, pink and azure hues, she was rendering useless the paints of Gorocanā, sandal, saffron and musk applied to her body[62]

98 Not believing Cupid to be able to conquer Nala with his flowery bow, she was offering him a rainbow, as it were, a creation of the rays of her own ornamental gems

99 Below the ornaments, upon her scarves, below the scarves, in the thick effulgence of her gems, and, nowhere in fact was any room left by the Creator, for the eyes of the royal crowd to feast upon

100 First the showers of flowers falling from the sky, then the bees, and then her face turned aside for fear of them prevented her being seen Behold, the Creator's effort to thwart the desires of men!

101 From the corner of her eye, she seemed to let loose a stream of camphor and musk[64] towards the face of a girl friend, which face the kings made the guest of their desire, each saying, 'I wish I were that'[65]

60 i e, the eyebrows were exactly like Cupid's flowery bow

61 The Kalpa trees

62 Gorocanā, sandal etc are respectively yellow, white etc For Gorocanā see Vocabulary

63 Cf 7 19

64 Camphor is white, and musk black The idea is, she was casting at her friend glances tinged with the black and white lustre of her eyes

65 i e, the kings would rather become the face of that girl to receive the favour of Damayantī's glances

102 She was destroying the pride, which moonbeams had in their heart with the rays of her teeth, slightly revealed by the throb of her lips about to smile, rays that delighted those day lotus blossoms, the faces of the kings.

103 In the guise of the transparent gems set on her ornaments on every limb, she had, as it were, so many eyes of people motionless on each several limb on which they were fixed She had the gloom of her navel thickened in its lustre by the rays of the emerald flashing at the tip of her pearlstring

104. Above her was the gaiety of a dance executed by rows of white Cāmara whisks, looking like swans of diverse kinds, as if they wished to imitate the beauty of the shiver of the Light of the Moon astonished at her smile, the quintessence of all that was white.[66]

105 To the nymphs who were singing panegyrics of her limbs, but stopped in the middle in the course of their recital, she was offering a present, the sense of shame worn by herself as an ornament of her heart [67]

106 She was surpassing the stars with the lustre of her teeth, the moon with the radiance of her face, and the sky with the sheen of her hair, was there a king whose eyes she regaled not richly[68] with honey?

107 More wonderful were her bare limbs than the limbs that had ornaments on, beyond praise was her directly visible[69] beauty The row of kings then absorbed[70] her with their glances as she entered the assembly in a palanquin

66 The glistening light of the moon is personified and fancied as shaking its head in amazement at the extreme whiteness of her smile, while the white Cāmara whisks playing over her head are fancied as imitating the movements of this imaginary head of the Light of the Moon Lit imitate the beauty of the shaking of the head by the Light of the Moon

67 The idea is, the nymphs set themselves to sing the praise of Damayantī's beauty, but as it was beyond their power of description they could not proceed, and were ashamed to have to stop in the middle As, however, shame or bashfulness is regarded as an ornament of women, it is fancied that it was offered to the nymphs by Damayantī herself from her own heart, as a gift in return for their praise The imagery is that of high personages giving away jewels and ornaments worn by themselves to minstrels singing their praise, in 19 65 Damayantī actually offers such presents

68 Lit up to the neck

69 i e uncovered

70 This verb governs all the epithets of Damayantī in the precedin fifteen verses It should be noted that in the original these epithets are in the accusative, and many of them are Bahuvrīhi compounds, which it would be too cumbrous to render as relative clauses as is usually done.

108. No king was there whose limbs, as he wondered at the beauty of her figure, did not leap up with joy, bristling with the rising tips of the hairs.

109 Who there, looking at Damayantī, did not snap his fore-finger, its tip being pressed with the ball of the thumb and the middle of the middle-finger?

110 Or, who in that assembly was the king, who, on seeing her with eyes like Khanjana birds, did not raise his eyebrows high, nodding his head again and again?

111 Then the kings, noticing Damayantī as she came to the Svayamvara floor, said thus in joy, their tongues sluggish with disjointed words, owing to the troubled state of their minds

112 "This maiden surpassing the nymphs in beauty has destroyed the distaste of the gods for the earth, the gods thinking, 'Let not the earth be empty on account of men travelling to heaven, having performed sacrificial rites, with the hope of winning the nymphs Rambhā and the others'[71]

113 "That beauty of hers, hearing about which from people we have come from this and that corner of the earth, was far inferior to this cream of beauty which is now perceived

114 "Where does the great ocean of the sentiment known as love exist? Or else, from what ocean did this Laksmī[72] emerge, a treasure-house of beauty's art?

115 "Damayantī's face is the 'nectar-rayed' moon itself, evidently the 'hare-marked' moon of heaven is called so by implication[73] Her eyebrows form the real bow of Cupid, whereas flowers are called so on account of the existence (in them) of a mere touch of the excellence of her eyebrows[74]

71 The gods attracted by Damayantī's beauty are fancied as coming to the earth to replace the mortal kings, who, in their turn, attracted by the celestial nymphs, go to heaven in large numbers by virtue of the religious merit accruing from the performance of sacrifices

72 Damayantī is fancied as a second Laksmī The traditional Laksmī, the goddess of wealth and beauty, rose from the ocean of milk

73 i e, the word "moon" (सुधांशु "nectar-rayed") signifies primarily Damayantī's face, only secondarily by implication does it signify the moon of heaven, which is usually called शशाङ्क "hare-marked", just as in गङ्गायां घोषः 'the cattle farm on the bank of the Gaṅgā,' the primary meaning of Gangā is the river of that name, and only by implication (लक्षणा) it means गङ्गातट 'the bank of the Gangā'

74 See also Notes

116 "Does the fair one hold her ear-rings as two ring-shaped targets for Cupid the archer? Do the arrows discharged by him, right and left, pass through them?

117 "She is spreading, alas, Cupid's disgrace in the shape of the two blue lotus blossoms decorating her ears, for verily will the wicked, on account of them, declare Cupid to have missed his aim, the ear-rings[75]

118 "Let Cupid to-day welcome Damayantī's eyebrows as his bow, held in the middle inside his grasp,[76] forsaking his old flowery bow, full of dust, and frequented by bees and worms

119 "Each year the Creator, laying by somewhere lotus blossoms in the winter and Khanjana birds during the rains, takes their quintessence from them With it, richly he maintains the beauty of her eyes[77]

120 "The Creator established in her eyes the umpireship of two bees, male and female, serving as her eye-balls, as if he thought, 'Let people ask this pair of bees the difference between lotus blossoms and eyes like these, they are familiar with the merits of both'[78]

121 "Two palaces did the age[79] that is devoted to Cupid and Rati build for them, residing in her heart. Who does not guess

75 In the preceding verse the ear-rings have been described as Cupid's targets Now it is fancied that, as lotus blossoms are often used by Cupid as his arrows, the two blue lotus blossoms, stuck round Damayantī's ears, will lead one to think that Cupid failed to shoot these arrows of his through the ear-rings with the result that they got stuck in her ears The blue lotuses thus blacken Cupid's fame as an archer

76 Lit which in its middle portion holds the fist Damayantī's eyebrows e f cied as for ing Cupid's bow, but as there is a gap in the middle, it is explained that the middle portion of the bow is invisible, because it is held within his grasp

77 Lotus blosso and Khañjana birds are regarded as models of beauty for the eyes of a woman Damayantī's eyes are, as it were, two lotus blossoms or two Khañjana birds, but as the former disappear in the winter d the latter migrate at the approach of the rains, the poet fancies that the Creator, at the approach of the seasons uncongenial to them, keeps both of them concealed, and taking the best portion of both, sustains in all seasons the beauty of Damayantī's eyes Lit nourishes her two eyes

78 The idea is, the eye-balls are really two bees which have come to stay in D ayantī's eyes Any one who questions these bees, who know all about lotus blossoms, about the difference between Damayantī's eyes d the latter will receive i partial decision to the effect that it is D a-y tī's eyes which have the superior beauty.

79 i e, youth.

her breasts to be two rounded cupolas of gold flashing at their top?[80]

122 "Did her arms severally take from the vanquished lotus-stalk its flower as a tribute?[81] Who on the earth doth not regard this flower as Beauty's abode, and who are the people who do not praise it as her hand?

123 "The lotus that grows on water is a phantom produced by the lily The (genuine) lotus is that which has its habitation at the fore-end of her arm,[82] for it is thorny with sharp-pointed nails by reason of its rising from a thorny stalk

124 "(To the question) if among mortals there is a maiden fit to be compared with her, the fact of our not getting elsewhere a worthy bride is the reply, if there were such a maiden in heaven or the nether regions, there would not be this concourse of people from all the worlds

125 "Whether we salute Brahmā's hands or not, even his fancy touched not this work of art, much less his hands Spoiled, indeed, it would be by a touch worthy it is of Cupid alone owing to his incorporeal form

126. "This tender maid was not created by the Creator with his hands, rough from handling Kuśa grass, nor did he create her even with his mind, she—a stream of the sentiment of Eros, he —a tree on a desert path for Quietude's repose

127 "Did the Creator weigh her, raising her up with his hand, to see if she was heavy in the region of her hips or in her breasts? Did she for that reason have the graceful play of the three

80 i e, the breasts are to be regarded as the cupolas of two palaces built inside her heart by Youth for Cupid and his wife Rati

81 It is fancied that each of Damayantī's arms vanquished the lotus-stalk in a contest of beauty, and each, taking its flower—the lotus—as a tribute (कर), made it a hand (कर)

82 i e, it is Damayantī's hand that is the real lotus, the lotus that originates from śambara (water) is but a phantom, Śambara being also the n e of a demon famous as a magician.

83 A genuine lotus, originating as it does from a stalk which has on it small thor , ought logically to be thorny, according to the principle that the properties of the cause are present in the effect, but the lotus that grows on water is without any thorns—a proof against its being genuine Dama-y tī's hand, on the contrary, has thorns in the shape of its nails, a proof that it is the real lotus The phr e उत्कण्टकात् नालात् "from a thorny stalk", applied to Damayantī's hand, means really "from the stalk (of the fore-arm) bristling with thrills", कण्टक meaning both "thorn" and "thrill"

fleshy folds of her waist caused by the three intervening gaps of his fingers?[84]

128 "The moon, having created her, her limbs being made of the butter rising from its own nectar,[85] while her yellow tint beamed by degrees, itself became her face, not to be made with the drowsy lotus.[86]

129. "The beautiful Spring was her artificer, with the south wind did he create her breath, with flowers he made her limbs; her voice he made with the cuckoo's 'Fifth.'[87]

130 "She is Cupid's creation, not the Creator's; by no other craftsman can her artificer be surpassed, but the Creator is surpassed even by the age[88] that is Cupid's henchman in producing beauty.[89]

131 "Cupid's work it is to discipline the lips and throat of Brihaspati himself, while they describe her, by destroying the pride of their narrative power,[90] also to cause repentance to those who have attained salvation by forsaking the world"[91]

132 Then Indra, in order to describe Damayantī, whose entire figure was absorbed by the multitude of his eyes,[92] while the kings had their eyes fixed on each several limb of hers, adorned his moonlike mouth with the graceful play of the art of word-play, drenched with the nectar of a lyric verse

133 "She is white with her smile, and a gazelle by her eyes, a lyrist with the beauty of her melodious voice, and nothing less

84 Four fingers pressed with force on a soft, fleshy surface would cause a swelling of the three intervening strips of flesh The three fleshy folds of Damayantī's waist are fancied as being thus produced by the Creator while holding her up by the waist with his hands to measure her weight

85 It will be remembered that the moon is believed to be full of nectar

86 The moon, instead of itself becoming Damayantī's face, could have made it with the day lotus but for the fact that the latter shrinks up in the presence of the moon

87 See Vocab under पिकपञ्चम

i e, youth.

89 The Creator or Brahmā is the maker of childhood, it is Youth who is the Creator of beauty As Brahmā is, in this respect, inferior even to Youth who is only a servant of Cupid, he could not have created Damayantī

90 i e, Cupid created Damayantī in order to wound Brihaspati's pride, by presenting him with something which it was beyond his power to describe

91 i e, by putting before them something more blissful than salvation, viz, D ay tī's beauty Obviously the jīvanmuktas are meant

92 Ref to Indra's thousand eyes.

than gold by virtue of the lustre of her body while by reason of the rest of her limbs no other slim damsel comes to my mind."[93]

134. Suspiciously looked at by Nala, while uttering this praise close by, Indra removed his suspicion by expounding, in respect of his statement, a meaning applicable to human beings[94]

135 Alas, making himself the substitute of Nala, and even becoming Nala for the sake of the end in view, why did Indra, who gave an explanation like that retain his original evil nature?[95]

136 'There, there, she is going by that passage, beautiful in her dress, she is nearing, nearing the altar, this Urvaśī of the earth' —such joyful shouts made by the people thwarted the gain to Nala's heart from hearing those excellent descriptions of Damayantī

137 Epilogue [Śrīhīra, the ornamental diamond of the diadem of great poets, and Māmalladevī had as their son Śrīharsa whose passions were subdued, in the beautiful epic, The Story of Nala, composed by him whose labours in the field of logic as well were unrivalled, the tenth canto, brilliant by nature, has come to an end]

93 The word-play referred to the preceding verse co ists in the fact that Indra is at the same time institut g a co parison between Da a-yantī and his mistresses in heaven, Gaurī, Harinī, Vīnāvatī, He - d Menakā. See Notes

94 When Nala heard the words Gaurī, Harinī, etc, he at once knew them to be names of nymphs and suspected the speaker to be Indra disguised as himself, but the crafty Indra quickly explained that Gaurī, Harinī etc, meant respectively 'white', 'gazelle' etc (see the preced g verse), d had nothing to do with nymphs

95 The idea is, Indra, though he assumed the for of Nala, did not have the purity of Nala's character, d, by giving a false explanation as described in Verse 134, betrayed his original evil nature The verse indirectly refers to Pāṇini's rule स्थानिवदादेशोऽनल्विधौ. See Notes.

CANTO XI

1 Then Damayantī, in order to win the suitor cherished in her heart, came to that assembly of kings, which, like a goddess, had grace playing on the moonlike faces (composing it), and was in its eagerness beholding her with a steadfast gaze

2 The youths (in that assembly) were immersed in the fair damsel, not merely with their eyes nor with their hearts only, but with their entire selves, in the guise of their figures reflected on the spotless surface of her limbs and the ornamental jewels

3 On account of the aerial chariots belonging to those who came to witness the Svayamvara, the sky looked beautiful as that other heaven would have been, had Viśvāmitra built it between the (old) heaven and the earth.[1]

4 There the worship of the gods, going about in the sky to witness the scene, took place by means of the incense, that was transmitting its fragrance to the gust of wind from the moving Cāmara whisks of the kings.[2]

5 There a swarm of bees, going after the flowers falling (from the sky), wallowed in redolence, obstructing with its rows the current of air, that wafted the scent of the ornamental paint of sandal and camphor on the bodies of the assembled kings

6. The rows of buildings, by means of their waving flags, displayed, I ween, before the people their skill in dancing, having demonstrated their excellent talents by the whole manner of their echoing the modulations of the rumbling sound of the auspicious drums

7. In that assembly, standing on Damayantī's right, the mighty Goddess of Speech (Sarasvatī), worthy of the salutation of the people of the fourteen worlds, spake thus, after offering in a befitting manner her greetings to her whose shoulders were bent with courtesy.

8. "A crore of gods have come here, whose individual description will outlast a century Choose amid them, pondering with thy mind, any one whom thy heart[3] doth seek

9 "Beautiful one, just as this gaze of their eyes, caused by their eagerness to look at thee, hath come to be joined to the

1 See 2 102

2 i e, the fragrance of the incense burnt on the floor of the assembly was wafted to the sky by the volume of air let loose by the moving 'chowri .'

3 Lit ental function.

natural wınkless state of theır eyes,[4] sımılarly let theır drınkıng of the moon's nectar be twofold by vırtue of theır drınkıng thy lıps.[5]

10. "The tree that has all the jewels for fruıt[6] ıs verıly the hand of the mountaın[7] of these gods, whıch ın tımes of yore mılked the earth ın the form of the dıvıne cow Surabhı That tree, as ıf covered wıth the sprays of the ocean, shınes forth, makıng pearls lıterally true to theır name,[8] for ıt makes them grow lıke fruıts "[9]

11. The gods ın theır mercy allowed her then to go to another part (of the assembly) She was furtıvely lookıng round for fear of the offence (of havıng rejected them), placıng on her head her folded hands, apt to be mıstaken for two day lotus blossoms wıth theır petals closıng ın contıguıty wıth the moon of her face [10]

12 The conveyance-bearers, who were underneath her palanquın, dıd not dırectly perceıve ın the least her growıng ındifference to thıs and that suıtor, but they came to know ıt, by surmısıng Damayantī's ındifferent attıtude, ınferable from the melancholy faces of the heroes close by

13 Seeıng themselves wıthout any protectıon among the (man-eatıng) Rākṣasa suıtors, and notıcıng an ınferıorıty ın the Vıdyādharas[11] ın respect of Damayantī's figure, the vehıcle-bearers turned theır backs Not dıscoverıng even a suspıcıon of a voıce lıke hers ın the group of the Gandharvas (the sıngers of heaven), they averted theır faces.

14 The Yakṣas who keep a fruıtless watch over theır wealth whıle there are those who are poor, showed not theır face to Damayantī for sheer shame, for dıd they not know her to be a

4 The gods by nature do not wınk.

5. ı e, the gods usually drınk the nectar supposed to be ın the moon, let them now drınk another kınd of nectar provıded by Damayantī's lıps

6 ı e the all-gıvıng Kalpa tree.

7 The mountaın Meru.

8 ı.e, makıng the desıgnatıon of pearls as 'pearl-fruıts' (मुक्ताफल) true to ıts lıteral meanıng.

9 The reference ıs to the story of the mountaın Meru, who, advısed by kıng Prıthu, mılked out of the earth whıch took the form of a cow jewels and valuable medıcınal plants Here, the bejewelled Kalpa tree ıs fancıed as the h d wıth whıch Meru had mılked the earth.

10 Damayantī's face ıs compared to the moon, d her folded h ds to two lotus blossoms wıth theır petals folded up ın contact wıth the lıght of the moon.

11. Horse-faced wıth a hum body.

(wish-fulfilling) Kalpa creeper, descended on the earth, and devoted to an (all-giving) Tree of the gods?[12]

15 Like as the new rainclouds make the swans migrate to the lake of Mānasa from every other sheet of water, so, from the crowd of the gods to the presence of the lord of the serpents (Vāsuki), the bearers then carried her along, the beauty of whose feet and lips possessed the charm of a cloth dyed with madder [13]

16 Ever bold in assemblies, Sarasvatī, of whose mighty self the entire range of speech is described by sages to be an evolution, once more said to the damsel, her brow superb as the crescent of the rising moon.

17 "This is the white-lustred Vāsuki, who, engaged in waiting on Śiva, occupies the position of his sacred thread, acquiring a crimson lustre from clasping (Pārvatī's) silk ribbon, owing to the saffron paint of Pārvatī's breasts being attached (to the ribbon) through its contact (with them) [14]

18 "On Śiva's hand this serpent plays the part of a bracelet, highly beautiful with charming gems [15] Devote thyself to him, expert in doing for Śiva the functions of a cord for binding his matted hair, a string for his bow, and a sheet of cloth for wear during meditations [16]

19 "It is this 'two-tongued' serpent, if any, who, holding with one tongue the nectar of Śiva's moon,[17] and with the other the quintessence of thy lips, would be able to find out the minute difference between the two, simultaneously tasting both

12 i e the Kalpa tree which here refers to Nala The verse contrasts the miserly Yaksas with the generous Damayantī devoted to the equally generous Nala

13 The rosy feet and lips of Damayantī are indirectly compared to the red feet and beak of a swan

14 i e, the white coil of the serpent Vāsuki, always in attendance on Śiva, looked as if it were his sacred thread The crimson hue adhering to the serpent's body owing to its frequent contact with Pārvatī's silk ribbon sme ed with saffron is compared to the scarlet colour of a sacred thread dyed with madder, as in the case of the Ksatriyas As Nārāyana points out, Śiva is regarded in the Purānas as a Ksatriya, and as such he may be supposed to have a sacred thread dyed with madder (माञ्जिष्ठ), which is here provided by the coil of Vāsuki, red in contact with Pārvatī's silk ribbon smeared with saffron

15 In the case of the serpent, the gems believed to be on its hood

16 i e, he is variously used by Śiva as a cord, a bowstring and even as a strip of cloth

17 i e, the moon on Śiva's head Vāsuki, being Śiva's attendant, would be able to taste the nectar composing the body of the moon

20. "That this serpent 'whose venom is in the jaw' will give (amorous) bites to thy lips is not to be counted a peril, no power has he to do any harm to thy lips made of nectar's cream"[18]

21 The lord of the serpents, being ashamed, forbade his servants to dance, who were thinking of an emotional effect, on seeing her shudder and then her thrills caused by her terror at the sight of the serpent's moving hood[19]

22 The other serpents, who saw this and despaired of being chosen (by Damayantī), created with their sighs something unfavourable to themselves, for alas, alas, the horses drawing their chariots, though willing to depart, did not approach the serpents owing to the evil omen of that adverse wind

23 Like as the rays of the moon bring to the night lotus the lustre of laugh, removing it from the day lotus with its petals drooping low at dusk, so did the vehicle-bearers bring her to the concourse of the kings, removing her from the presence of the chief of serpents Vāsuki, whose hoods were shrinking with shame

24 Then said the goddess, "Timid one, pay heed Kings, behold the daughter of Bhīma While you absorb her once more with your eyes, though once seen (by you), the desire to see her will not end even in tens of millions of years!

25. "Let Cupid who, with love's emotion, removed the intense, inmost quietude even of Brahmā, Visnu and Śiva, create your joy, perturbing with his five arrows the five sense organs of the world

26. "Thou with a slender[20] waist apt to arouse the emotion of love, look at these lords of the islands, whose power of self-possession Cupid hath verily consumed by force of Hum incantations,[21] uttered in meditation, while showering his arrows

27 "O thou with eyes able to put into the shade the lotus in bloom, let the joys of thy water-sports with king Savana prove charming in the sweet-watered ocean Betake thyself to him, the lord of the Puskara isle.

18 i e, the nectar would counteract the effect of snakebite

19 The servants, noticing D ayantī's confusion, began to dance, thinking it was her emotion before their master, with whom she was apparently in love, but Vāsuki himself knew that she was really terrified at his presence

20 Lit two-atomed

21 Mystic mantras like Hum, Phat etc, are prescribed in the Tantras for the attainment of supernatural powers

22 The reading जड has b n adopted

Situated ' the 'sw t-watered ocean', i.e, the ocean of milk.

28 "Thou whose navel cavity is marvellous with its whirl, his land by itself is a mundane heaven Wouldst thou not acquire his riches—a heavenly reign? Assume, then, the grace of a Śacī in his home

29 "There doth the self-born god (Brahmā) live on the snowcold floor of a banyan grove Looking at thee, his own creation, like to none, let him boast of his (creating) hand amid all artists that be[24]

30 "There look at the banyan tree, which, as if from obstructing from below heat and the like coming from the sky, is called Nyagrodha 'that which obstructs (from) below' With its prop roots, it seems to support its own weight,[25] and is by virtue of the lustre of its mellow fruits and azure leaves a sunshade of peacock feathers to that isle[26]

31 "Should not Fame, the beloved mistress of this 'swan of a king',[27] be white or go over all the worlds? But strange that this Fame, making all things white,[28] doth not separate milk and water, the one from the other"[29]

32 But in that king, though valiant, and honoured first in the company of savants, though amiable with the play of the sentiment of love, and abode though he was of the arts, Damayantī found one defect the soft name Nala was not his!

33 The clever maiden made the twist of her creepery eyebrows and then the writhing of her figure the index of her non-acceptance of him, while in the case of the king, too, the smoke of his pervasive gloom became the symbol of the fire of his rief caused by his failure to win her

24 A more literal rendering would be Seeing thee, his own creation , let the self-born god, who himself lives there on the snow-cold floor etc, boast of his hand etc

25 These roots grow from the br ches vertically downwards, and on reaching the soil become thick and woody, giving support to the branches

26 The spreading branches with their green leav and ripe fruits are co pared to a huge sunshade made of peacock's feathers with their green and olden spots

27 Ordinarily राजहंस is to be translated as "a great king", but here the imagery is that of a male and a female swan

28 Lit bringing about the non-duality of whiteness See Footnote on 5 135

Usually a swan, in the presence of water and milk xed together, separates the milk from the water The swan in the shape of the k g's fame of course does not do so

34. Then the servants, simply by their knowledge of her heart, took the moon-faced bride before another king, when there are clever servants, whose activity doth not depend upon others, verily there is no room for the master's words

35. The mighty goddess said again, pointing to her another king, who surpassed the two Aśvins[30] by his perfect beauty, "O look at him endowed with lineage and character, raising the orb of thy face, bashfully drooping

36 "In this atmosphere, laden[31] with the pomp of utterances of tireless panegyrists reciting before him, no room is there for my words, nor will they have any meaning, liable as they are to be called 'repetitions in sense'

37 "Hath not thy heart been imbued with love for this king, ruler of the Śāka island, and famous here under the name of Havya, even on hearing the words of the panegyrists singing the might of his arms, (words) acting as nectar among the wise?

38 "There a Śāka tree, bearing a garland of leaves green as parrot's wings, will charm thy heart The several directions do glimmer, famous in the worlds as 'Green', on account of the sweep of their embrace of its mass of leaves

39 "A breeze there coming from the leaves of that tree is said to create by its touch an inexpressible joy Do thou, enjoying that wonder, once more put faith in a certain statement of Parāśara's Purāna.

40 "Long-eyed one, there let the ocean of milk[34] imitate the play of the beams of lustre issuing from thy glances, by means of the beauty and stir of its dapple waves kissing the reflection of the line of woods fringing its shore.

41 "In that ocean, Visnu resides on the King of Serpents (Ananta), who has his massive body coiled up for ever, and is nourished by the never-ceasing, life-giving flow of ilk proceeding from the movement of the waves

30 These were f ous for their beauty

31 Lit co pletely lacking in roo

32 हरित् means both "green" and "a direction" It is here fancied that the directions got this n e by co ing in contact with the green leaves of the Śāka tree

i e, the V upur a which refers to this pleas t breeze

34 This oce touches the Śākadvīpa on one side.

35 i e, the white waves in contact with the reflection of the green tr s on the shore would have a ixed hue resembl g the glimmer of Da ay tī's eyes

42 "Here let Laksmī, her fear roused at the sight of thy wealth of beauty, be ever careful to induce in her consort a train of slumbers,[36] caressing with her fingers his lotus feet [37]

43 "There let the rocks of the Mountain of the East twice experience an artificial crimson, produced by the rays of the rising sun, and then by the red lac[38] of thy toe-nails, melting away from the toes of thy feet, covered with sweat caused by thy graceful steps [39]

44 "O thou of a graceful gait, there as thou walkest on the crest of the mountain of the East, let thy beauteous face, charming with saffron paint, give to the delighted folk the idea of the rising moon

45 "When he first experienced the fire of his grief caused by thy absence, he felt in full measure his name to be 'possessed of Anvaya',[40] if thou (now) choose him, he would surely make his own self, too, 'endowed with Anvaya' by means of thy sons and daughters "[41]

4 But in that king, though the tree of his arm was the shelter of the creeper of prosperity, though his beauteous lotus face was the abode of the goddess of speech, she accounted one defect—the divine Indra had never come as a suppliant to him.

47 Then, just as breezes carry fragrance elsewhere, extracting it from (the lotus), the chief among flowers, and the abode of the graceful presence of Laksmī, similarly the palanquin-bearers, removing her from that king, chief among the wise, and the abode of the play of prosperity, once more carried her elsewhere, renowned as she was on the earth for her merits

48 Thereupon the goddess of universal speech again said to Damayantī, the lustre of whose body was comparable to gold, "Thou

36 Lit a continuity of sleep

37 i e, Laksmī, fearing lest her husband Visnu should take a fancy to Damayantī, would try to put him to bed to prevent his seeing the latter

38 Ref to the Alakta paint applied to the feet

39 Lit walking about

40 "Havya" means a 'sacrificial offering made in the fire', so, when king Havya was being consumed by the fire of his love for Damayantī, he felt that his name was true to its literal meaning

41 There is a pun on the word अन्वय The king has already felt that his name was "possessed of अन्वय", i e, true to its literal meaning, now, if Damayantī marries hi , he himself will be "possessed of अन्वय", which eans in this case 'endowed with a family", i e, he will have many children by Damayantī

42 i e, as he did to Nala, as described in Canto V.

with teeth akin to rubies in lustre, think of this one who, with his arms, hath many a time repelled his foes

49 "With the grace of a fickle glance, look at yonder lord of the Krauñca island—Dyutimat by name, in whose kingdom shines the white flood of the Ocean of Spiced Cuids, circular in expanse

50 "There is a mountain begging for the graceful pace of thy feet[43]—the Krauñca Vibrate it will, as if it wished to narrate thy virtues with its voice, the echoes of the cries of swans coming through the holes made by Kārttika's arrows [44]

51 "Damayantī, in that land worship the moon-crested Śiva. By worshipping him even with a blade of Kuśa grass, a man doth never reappear in a mother's womb [45] That land is the birthplace of men that have him alone as their god

52. "There build for Śiva, who hath the child moon as his crown, a range of beautiful buildings, mountains as it were, adorned with liquid gold and decorated with golden cupolas, resembling[46] the Mount of Sunrise with the sun kissing its summit

53 "Youthful maid, there, entering by the window, like a thief, let the breeze from those Cāmara whisks, the agile waves of the expanse of the Ocean of Curds, tear away thy adornment of pearls, namely, the drops of sweat caused by thy love sports [47]

54. "Verily the fame of this king, ever, ever new, assuming the form of swans, acquires practice by swimming and going farther and farther on pools of water, in order to swim across oceans, from thence to travel unwearied to the limits of the regions all of them"

55 In that king, though full of countless merits, the slender maid found not her heart's desire, when fate stands in the way, even efforts, stern with endeavour, assume not, alas, the character of causes!

43 i e, invites her to walk on its slopes

44 Kārttika is for this reason called the Piercer of the Krauñca The quacking of the swans is fancied as the voice of the mountain, while the holes made in it by Kārttika's arrows are fancied as its mouths, with which it will sing Damayantī's praise

45 i e, obta s freedom from rebirth

46 Lit steal g the character of

47 The sea breeze co ing through the window is to remove the drops of perspiration as a thief does pearls

48 A variation of the idea of 8.35.

56 Just as the servant gods brought the digit of the moon from the ocean to Śiva's head,[49] similarly the men who bore portions of the palanquin as ornaments of their shoulders took her from him to another king

57 As she thus, leaving one king and approaching another, was forsaking the latter, too,—each possessing marvellous virtues, and free from blemish—Sarasvatī, whose lotus-feet are worshipped by the world, spake to her who was like Laksmī separated from Visnu's bosom

58 "O thou with hands like the lotus, if the lord of the island[50] marked with Kuśa grass be to thy liking, rejoice with him, Jyotismat by name, on the forest-clad shores of the Ocean of Butter

59 "There the clumps of Kuśa grass, their tops kissing the sky, will rouse thy wonder, wistfully looked at by thee, drenched as they are with water streaming from the expanse of clouds, pierced by their swordlike blades swaying with the undulation of waves of wind

60 "Moon-faced girl, there with thy husband rejoice in graceful sports in the Mandara caves, whose rocks were sanctified by the touch of the lotus feet of Laksmī, emerging at the time of the churning of the ocean

61 "Thou with a body akin to the golden Ketaka flower, there the mountain that served as the churning rod of the ocean seems to be ready for thy climbing—the mountain whose slope[51] appears to be adorned with a flight of stairs by reason of the series of furrows in its rocks caused by the friction of the hundred coils of Vāsuki[52]

62 "Let that churnstaff mountain,[53] with white streams of fountain waters rushing into the furrows made[54] by the friction of Vāsuki's coils, give to thy eyes the illusion of its body being entwined by the serpent Ananta with the rest of its body, when pressed on its head by the mountain's weight

49 i e, during the churning of the ocean

50 Ref to the Kuśadvīpa

51 Lit body

52 The M dara mountain served as the rod with which the ocean was churned, and Vāsuki as the rope coiled round the mountain The grooves caused by the friction of the rope are fancied as a flight of stairs

53 The Mandara mountain

54 ee Verse 61

55 A serpent, when its head is tra pled upon, coils round its oppressor with the rest of its body, and, the serpent Ananta, too, which bears on its head the weight of the earth, may be supposed to have done the sa e, when

63 "Fair maid, let the Mount of Mandara be readily reminded of the temples of the Airāvata elephant by thy breasts, of the leaves of the divine tree by thy hands, and of the moon by thy face all these had emerged during the churning of the ocean "[56]

64 Just as the Mīmāmsā philosophy[57] does not accept the exalted Śiva, the jewel of whose fame is composed by all the Vedas with their utterances, and whose eternal endeavour is spontaneous for the sake of others, similarly Damayantī did not accept that king, the jewel of whose fame was fashioned by all with words true as the Vedas, and who ever spontaneously strove for others

65 Then just as a suppliant, withdrawing his prayer from a poor man, brings it to one who is known to be wealthy, the prayer which from its feminine nature moves on without any discernment,[58] similarly the servants, removing the slender damsel from that king, took her to another Ksatriya prince, she having moved forward her feet, owing to her womanly nature (as a sign for them to go) [59]

66 Goddess Sarasvatī, who sanctifies (by her presence) the left side of Visnu, said again to her, charming in her glory, "Favour, by marrying him, the many qualities of this king, who wields a sword merciless to his foes

67 "Thou with a nose like a sesamum flower, he is the lord of the island known as Śālmala, encircled by the ocean that has wine for its waters Dost thou not marvel at him, an ocean of virtues, Vapusmat by name? Art thou not fond of him ?

68 "The ocean of wine was not afraid, when five other oceans were in terror, while the Brāhmana Agastya was drinking up one of the oceans [60] Do thou have sweet drinking bouts in it in company with him, and with thy maiden friends

heavily crushed on its head by the Mandara mountain during the churning of the ocean Sarasvatī means that, when Damayantī saw the furrows in the slopes of the Mandara mountain with streams of water surging through them, it would seem to her as if the mountain were encircled not by streams, but by the white coils of Ananta

56 The M dara mountain while acting as a churn-staff had of course seen these objects as they rose from the ocean

57 See Appendix I

58 The word याच्ञा is feminine Being a woman, याच्ञा i e, the prayer of a suppliant, directs herself to a man without considering whether he is rich or poor Nārāyana's explanation is different See Notes

59 i e, being too shy to say, 'Move on'

Agastya was drinking the salty ocean in order to expose to the gods the demons concealed there The Oceans of Milk, Curds etc were in terror, but that of wine was at rest, for a Brāhmana does not take wine

69 "There the mountain Drona, which looks like the lamp of that island from the lustre of its medicinal herbs, and is worth seeing with the sootlike clouds resting on its summit, will give thee a magic gift of herbs, affording luck, and obtainable by luck[61]

70 "O thou, tender as the fresh cup of the lotus, there at the time of thy pleasure walks, fitting will be thy footsteps on the surface of the earth, soft with masses of cotton-wool—fine-scattered by the wind—from that huge silk-cotton tree, the emblem of the isle"

71 The palanquin-bearers, taking her from that king to another, did what was in conformity with her feelings, indicated by the shrinking of the fringe of her eyes, yawning as she was while listening to the merits of the king

72. Sarasvatī spake to her again, "Damayantī, set thy heart on yonder king, who hath in the guise of the saffron paint (of his body) the love as it were of his subjects attached to him,[62] and whose arms are shining with the fame of his world-conquest visible in the shape of the sandal paste smeared on them[63]

73 "Thou who art slow-paced as a lordly elephant, this king, Medhātithi, rules over the island that is fig-tree-marked,[64] so, on his bosom do thou shine, causing his joy, even as Laksmī herself shines on Visnu's bosom

74 "There thou, too, wouldst surely take a fancy to play, when thou seest the mighty fig tree, like a sunshade of the earth—the tree that is loved by the people, whose limbs all move to and fro in swings hanging from its branches

75 "Thou with eyes tremulous as a scared Cakora bird, drinking the nectar of thy lips, yonder moon of the earth will have no liking for the taste of the waters of the Ocean of Sugarcane juice, which assume the form of a halo round the isle

76 "There the people know no god but the moon, and take no food without looking at the moon, just as the worshippers of the sun do not without looking at the sun Worshippers of the moon, they

61 The Drona mountain containing many life-giving magic herbs was brought over by Hanūmat to Lankā for the cure of Laksm a

62 राग meaning both 'love' and 'redness', the former is often described as red

63 Fame bein 'white', the sandal paste is fancied as the symbol of the k g's fame

64 Ref to the Plaksa isl d, marked by a Plaksa tree

65 i e, king Medhātithi

will not have their religious vow broken, even when they eat on the Amāvāsyā night, as a result of looking at thy face[66]

77 "Ah, let the row of fresh lotus blossoms growing on the river Vipāt of that isle—the river that overflows not—adore thy eyes, whirling like lights round them![67] On this radiant king set thy heart at once

78 "All waters being turned into milk by the fame of this king, let the swans turn stupid in the matter of distinguishing milk and water, the one from the other,[68] let also the dual sense of the words Ksīra and Payas, treated in the homonymous lexicons, become a falsehood to-day![69]

79 "What else shall I say of him who is perfectly willing to challenge even Nala? (Once) Nala and he simultaneously sent each his own Fame to perform the feat of ascending the coastal mountain on the other shore of the expanse of the ocean serving as a boundary between their respective isles "[70]

80 But youthful though he was, and though he had conquered the three worlds by his beauty, the fair-browed maid of Vidarbha, lovely as the inner sheath of a lotus, looked at that king in a manner stern with indifference, as did the eyes of Śiva at the 'flower-bowed' Cupid.

81. Just as the upgrowth of the religious merit of the anxious night-lotus bed extracts from the sun the emerging digit of the moon,[71] similarly the bearers who had on their shoulders the equal

66 i e, looking at Damayantī's moonlike face would be equivalent to looking at the moon, and at the sight of this moon the people would be entitled to eat even on the moonless Amāvāsyā night without infringing the rule that requires the moon to be seen before eating

67 The lotus blossoms are fancied as lights which it is customary to wave before an object of worship during the ceremony of नीराजना (see Vocab), it is imagined that the flowers would move round and worship the eyes

68 The "white" fame would make all waters white, i e, turn them into milk, so that the swans would no longer be able to separate milk from water as they usually do Cf Verse 31

69 क्षीर means both 'milk' and 'water'. and so does पयस्, but, as henceforth there would only be milk and no water in existence, the two words would no longer signify both 'milk' and 'water', but 'milk' only

70 The Jambū and Plaksa islands It will be remembered that these so-called islands stand for divisions of the earth

71 It is believed that the moon enters the sun on the Amāvāsyā night and comes out by degrees in the "white" fortnight that follows Here, the night lotus which blooms at moonrise is fancied as extracting the moon from the sun by dint of its religious merit

poles of the palanquın, drew her along from the presence of that kıng, too, the unıque lıght of the world

82 Then the gazelle-eyed maıd, who dıd not pay the slıghtest heed to those kıngs, was addressed agaın by the wonderıng Sarasvatī, the rıch qualıty of whose voıce[72] set at nought the sound of the lyre ın her hand

83 "Here ıs the Jambūdvīpa, of ıt thou appearest the crown-jewel, ıt ıs radıant wıth these youths assembled for thy sake, as ıf the world of Cupıd dropped below, torn forth from the sky by excessıve swıngıng, tremblıng for fear of Śıva

84 "Prıncess, surrounded on all sıdes by retınue ıslands, ıt[73] doth shıne as theır kıng, ın the Golden Mountaın[74] ıt possesses a great parasol wıth a shaft of gold, and has as ıts (royal) emblem a ring of Cāmara whısks, formed by the mass of rays emıtted by the (whıte) Mount of Kaılāsa

85 "Youthful maıd, a great rose-apple tree shınes as ıts emblematıc tree Dıscernıng ıts fruıts resemblıng huge slabs of stone, the wıves of the demıgods Sıddhas say to theır husbands, 'By what path dıd these elephant hordes clımb thıs tree?'

8 "Thou wıth a neck lıke a conch, born of the juice of those rose apples, the Jambū rıver wıth nectarlıke waters flows on the border of thıs ısland; the rıver, all the magnıficent sılt of which has co e to be famous ın the world as gold, surpassed ın splendour by the lustre of thy body [75]

87. "Thou wıth thıghs lıke the banana plant, here do thrive a thousand kıngs; among them, whose enemıes wıth theır wıves are drenched wıth tears of blood, I wıll wıth pleasure cıte a few, whose beauty wıll captıvate thy heart Gracefully look at them

"Damayantī, lıkest thou thıs one—Avantı's kıng, the restıng place of traıns of vırtues, the sun of whose valour steals away[76] that emergıng mass of darkness, the Tamāla wreaths formıng the ornaments of the young wıves of hıs foes?[77]

72 Lıt the uprise of the merit of whose voıce etc
73 ı e, the J būdvīpa
74 ı e, eru
75 Gold fo the ud of the Jambū rıver, so ıt ıs called J¯ būnada "belon g to the Jambūnadī"
76. Lıt the thıef of . .
77. ı e, beın ade ıdows by the kıng, they no lon e any ornam tal wreath.

N

89 "There, durmg thy water sports, embracmg thee with wavy hands, the nver Śıprā will be thy frıend, ıts lotus face charming wıth a contınuıty of laugh[78] In the woods on ıts banks ascetıcs and Brāhmanas dwell

90 "Gazelle-eyed one, by long worshıppıng Pārvatī, crown wreath of beautıful maıds, who ıs ever awake, ınhabıtıng the cıty of Ujjayınī belongıng to thıs kıng, thou, too, wılt become her dıscıple to unıte with thy husband half thy self[79]

1 "We do not know what Lord Śıva says there about the use of hıs havıng burnt Cupıd's body, when he sees hım fearlessly sprıngıng forth ın the hearts of faır-eyed women, by vırtue of the shower of nectar of the rays of hıs moon[80]

92 "The mıstresses of thıs kıng wıth theır passıon aflame say not a rough word to hım, even ıf he commıts a hundred offences, for (from that cıty) never departs the one dıgıt of the moon restıng there on Śıva's head, the emblem of the lunar day that ıs the cause of the cessatıon of studıes"[81]

93 But the daughter of the lord of Kundına dıd not look at that kıng, deeply attached to her, or perhaps, for aught I know, ıt ıs better not to look at a person at all than to look at hım wıth disgust due to one's attachment to some one else.

94 Though the persons below who were carryıng the palanquın knew ın no wıse Damayantī's feelıngs dırectly, yet dıd they come to know them from the reflectıons[82] ın the gems of the ornaments of the kıngs near by ın front

78 The waves e f cıed as the hands of the rıver, the blossomıng lotus-bed as ıts laughıng face

79 It wıll be remembered that Pārvatī, represented wıth half her body joıned to her husband Śıva, ıs the deıty of conjugal love

80 The constant growth of Cupıd ın the hearts of the wo en, though he was once burnt by Śıva, ıs fancıed as beıng due to the balmy e ect of the oon rest g on the head of Śıva, ever present ın Ujjayınī ın the temple dedıcated to hım

81 Lıterally, the mıstres s do not "read one rough letter" to the kıng ın spıte of hıs gıvıng them cause for jealousy, the reason beın the presence the cıty of the new oon on Śıva's head, for ıt ıs forbıdden to read ything on the ˈght of Pratipad, when the new oon appears Thus, there beıng, so to y, a contınual Pratıpad Ujjayını, the wo en c ot "read" y rough word to theır lover In other words, the co tant pre nce of the moon be g an ıncentıve to love, the women for ıve all offences of theır lover

82 ı e, the reflectıons of the varıous sıgns of her dısgust

95 Just as the light of the dynasty of Raghu[83] brought to the earth the Gangā, the two jars of whose breasts were suckled by Bhīsma,[84] and who was adorned by her association with the crest of Śiva's head,[85] similarly the bearers brought Damayantī to another king, the two jars of her breasts were yellow as gold, and she was adorned by the presence upon her of a pearlstring and a diadem

96 Then the mistress of the spoken word[86] spake to her whose eyebrows were illumined by the lustre of Cupid's slightly drawn bow,[87] "Shame-benumbed girl, give some sign if thou hast in thy heart any longing for joys with this one—the Indra of Gauda

97 "Verily his fame has turned into grass the spotless masses of the rays of the moon,[88] so it is proper that an antelope lives in the moon, a nectar-watered sea, wishing to feed on that bed of young shoots of grass.[89]

9 "Embraced by thee, let this dark-complexioned king with lotus figures in his hands,[90] enrobed as he will be with the lustre of thy body resembling a Campaka wreath adorning Cupid's hair, shine like a dark, new-risen raincloud, accompanied by watery hailstones, and embraced by the peak of the (golden) Mount of Sumeru

9 "Let loose by him with strokes of his sword, the pearls inside the temples of the elephants, coming forward (in battle), looked as if they were drops of perspiration shed by Prosperity pertaining to hostile kings, she utterly unable to bear the heat of his arms

100. "It is a wonder—the might of this king, originating from his arms which reach up to the knees, has reached the farthest limits of the regions, and the sheet of his fame, emanating from 'seven-threaded' sacrifices performed with a pure heart, hath extended over fourteen worlds"[91]

83 Ref to hagīratha
84. Ref to the Gangā, the other of Bhīsma
85 The celestial Gangā is supposed to live in Śiva's matted hair
86 i e, Sarasvatī
87 i e, the eyebrows were beautiful like Beautiful eyebrows are compared to Cupid's flowery bow
88 i e, has surpassed the oon purity
89 Cf footnote under 22 137
90 A sign of luck
91 An apparent wonder is plied by saying that something issuing from a ere couple of arms has pervaded the earth, and that a cloth ade only of "seven threads" has covered the fourteen worlds "Seven-threaded" (सप्ततन्तु) signifies a sacrifice See Vocabulary

101 Then, perceiving that the vacant look[92] adopted by Damayanti's eyes, owing to their consciousness of her indifferent attitude, was falling on this king, on their own initiative, the servants took her to the presence of another king the mere suggestion of one's feelings serves the purpose of words

102. Again did Sarasvatī speak to the young and clever maiden, "Lotus-faced one, ardently practise on this king sprightly embraces of thy eyes, which bear the semblance of the lotus in bloom[93]

103 "Here is the lord of Mathurā, Prthu by name, a churning mountain, churning the ocean of hostile kings[94] The moon, whose body is stained with its dark spot, resembles not his beardless lotus face

104 "O young maid, who hast surpassed diverse corals with thy lips, on his hand look at that gem—a magic charm for the conquest of the world—acting like a comet on the throng of enemy kings, for it is tinged with the scar produced by the strokes of his bowstring[95]

105 "Verily the scar produced (on his hand) by the string of his bow is a streak of smoke, the emblem of the fire of his valour emerging from his flint-like arms[96]—a streak of smoke which, meant for the mosquitoes that are his enemies, served to bring tears to the lotus eyes of the wives of his foes

106 "There in the centre thou wilt see the Yamunā, like a line of hair on the surface of the earth The river is darkened, as if by the musk-paint of the women of Mathurā washed away in its water, and looks as if it had a navel in the shape of the great lake (at its bottom) belonging to the serpent Kāliya.

107 "In company with this king, do thou without fear enjoy the pleasures of sylvan sport in Vrndāvana, dense with fragrant

92 Lit imprint, impression.

93. Lit eyes expert in cultivating friendship with the lotus etc

94 The king is compared to the Mandara mountain with which the oce was churned

95 The gem worn by the king on his wrist is compared to the bright nucleus of a co et, while the scar on his h d caused by the friction of the bowstring is compared to the "d ky" tail of a co et which called in Sanskrit धूमकेतु "smoke- arked." The gem together with the ar is fancied a comet bringing di ter to his enemies.

96 Lit fi -sticks (अरणि), viz, his arms.

flowers All serpents are banished therefrom by the strutting of flocks of peacocks[97] on the Govardhana hill

108 "Though thy hand hath nails for sprouts and buds, easily perceptible will it be among the leaves of the Vrindāvana creepers, for it will be marked with an ivory bracelet, looking as if it were the moon, the best portion of which had been taken away from within it by thy face [98]

109 "The breeze of it—a thirsty traveller—moving about and limping on the expanse of thy breasts, profusely thrilled with the joy of the end of love's dalliance, would without any scruple drink even thy musk-soiled[99] sweat

110 "The hands of learned men—hands that are busy with the worship of the gods, and endowed with a lustre pure as the lotus, that have palms white as the clear seed-pod of a lotus, daily look beautiful with the gold bestowed by him

111 " The one hero of the earth, he is not content in the least· no more battles to fight against the prosperity of his foes Winning thee (now), let him be content, as if from drinking the honey dripping from the oncoming (flowery) arrows of Cupid "

112 But Damayantī, removing her eyes from that king, looked at the way by which the kings were going to and fro, one after the other, while the bearers carrying her palanquin manifested by their action[100] their skill in knowing her feelings

113 Once again Sarasvatī spake about (yet) another king to Damayantī, fickle-eyed as a timid Camūru deer. "Thou with eyes beautiful like Khanjana birds, do thou delight thy eyes, looking at the splendour of this one, the king of Kāśī

114. "Kāśī is this king's dynastic capital, Śiva's boat of piety for traversing the span of worldly existence Even those whose hearts are full of sin become pure on coming here, casting off their ever-recurrin sin

97 These are described as feeding on serpents

98 The ivory bracelet is compared to the orb of the moon, the middle of which is i agined to be e pty owing to its essential portion being taken away for making Damayantī's face Cf 2 25 Lit imitating the beauty of the oon etc

99 Lit sweat uddy with the musk-paint (applied to the b ts) The idea is that of the cool breeze re ov her pe pi tion

100 i e, by taking her to another king

115 "In times of yore, seeing the future miseries of the world to be created by Brahmā, Śiva wept from pity It was a mere pretext when he said, ('I am weeping) because I want a name', for it was he who created this city—a boat for conveying (travellers) across the world[101]

116 "Kāśī doth not exist on the earth, to live there is to live in the world of the gods That is why salvation comes to those who breathe their last at its sacred sites, in what other way could a dignity superior to that of heaven come into being for the joy of men?[102]

117. "Damayantī, just as the root *as* becomes the same as the root *bhū* on reaching the Aorist, capable of denoting the past, similarly the creatures of the ocean of this world, on coming to this city, become one with Pārvatī's consort, Śiva

118 "A man and his wife living in Kāśī, after they have enjoyed worldly pleasures without a break, and indulged in mutual gaieties as they would, obtain at death absolute unity (with Śiva) —something more than the union of Śiva with Pārvatī,[103] something blended with waves of bliss

119 "If thou believe me not, let me keep silence Thy own inmost feeling should say whether the heaven whose king is Indra 'with the cloud-adorning bow'[104] is not far inferior to Kāśī

120 "Blessed one, thou dost excel in knowledge, in Kāśī thou shouldst do pious deeds No need to say more. Here is an asylum of immortality, granting to mortals eternal security even against death, and there is another[105] which flows on, an unfailing source of water, never turning suppliants away

121 "Be unto this king a Rati incarnate, let him, too, be unto thee an incarnate Cupid. Let both of you shine as Cupid

101 It is said that Śiva, as soon as he was born of rahmā's forehead, began to weep On being asked why he was weeping, he said 'I want a name', and Brahmā accordingly named him Rudra 'one who weeps' It is, however, fancied here that he was really weeping at the vision of the future miseries of the world, his sympathy with the world being later proved by his founding of the sacred city of Kāśī that grants salvation to all comers

102. i e., death in K''ī gives direct salvation, which is something higher th heaven Cf 6 100

103 iva and Pārvatī form each one half of the other's body, but he who dies in Kāśī attains absolute unity with Śiva, the Supreme Being

104 i.e, the rainbow

105 Ref to the G gā.

and Ratı, as ıf they had descended to that cıty speedıly to appease Śıva who was offended ın bygone days[106]

122 "Let thıs kıng, well-versed ın a hundred treatıses on the art of love, adore thy breasts wıth secret naıl-marks rıvallıng the dıgıt of Śıva's moon, tınged wıth the saffron-paınt of Pārvatī's feet, when she ıs ın ıre[107]

123. "Holdıng thee in hıs embrace, let hım remove the heat of Cupıd that ıs ın thee His bow ıs beautıful wıth those Cāmara whısks, the mass of hıs fame[108] Hıs mıght emanates from 'razor-tıpped' arrows,[109] whıch cut off the rod-lıke necks of hıs enemıes who meet hım ın battle

124 "Hıs bosom, fallıng on whıch hıs enemy's weapons turn blunt, acts lıke thunder, not rent even by the fierce grıef caused by thy absence The fire of the valour of hıs arms, owıng to theır beıng fresh sprouts growıng from the root of hıs bosom (of thunder), ıs not extınguıshed even by the tears of the mıstresses of hıs foes[110]

125 "Are there not a hundred thousand trees ın the world, brıngıng wıth theır fruıts enjoyment unto cuckoos and crows alıke? But admırable ıs the Kalpa tree, gıvıng ıts fruıts[111] to the gods who lıve on nectar alone

126 "Should not other kıngs pay hım trıbute, sınce hıs own sword became a surety for ıt? Whenever they perchance faıl to render theır due, there rıses hıs grım ımpulse[112] to grasp hıs sword.

127 "The prıde of Indra's horse hath been destroyed by the char ers of hıs army, which owin to theır love of speed do not

106 ı e, by Cupıd

107. It ıs fancıed that Śıva, ın order to appease the offended P vatī, falls at her feet, and whıle he does so the saffron-paınt of her feet ıs attached to the dıgıt of the moon on hıs head, makıng ıt rosy The naıl-marks gıven by the kıng, made rosy by the presence of saffron on Da ayantī's bosom, would thus resemble thıs rosy dıgıt of the oon Naıl- arks have already been compared to the half-moon Cf 6 25, 66

108 ı e, hıs bow ıs adorned wıth hıs mılıtary f e

109 ee Vocab under क्षुरप्र

110 The arms beıng the offshoots of the thunder-lıke bosom, the fire of their valour, lıke lıghtnıng, ıs not extınguıshed by water, whıch this case ıs provıded by the tears of the wıdows of hıs enemıes

111 Lıt whıch akes the gods the recıpıent of ıts fruıts See Vocab der संप्रदान

112 Lıt hıs lack of compa on. (अस्य कृपा=इदंकृपा, न इदंकृपा=नेदंकृपा)

complete even the momentary contact of their hoofs with the earth[113] The continuity of their gallop, (as if) only through the air, is worthy to be observed with care"

128. (But) Damayantī rejected that king, busy as she was in looking at the elegance of the people who had arrived at the time when he was being described Neglected in the assembly of kings by her who knew how to appreciate merit, the proud king darkened, as if from disgrace.

129 Having (thus) met all those valiant gods and kings—countless they were and lucky, hopeful in heart and unequalled in merit—but forsaking them all at the same time, the beautiful Damayantī, of hidden feelings, aiming only at one man, Nala—an ocean of knowledge, a man whose beauty was beyond the range of speech and joy unbounded—resembled, in being wholly devoted to him, the doctrine of the Upanisads (This, too, is sound[114] and contains hidden thoughts, and by forsaking, simultaneously, universal air and earthly objects accompanied by watery objects and light, together with the sky, including time, and including the directions together with the mind—all things possessing diverse qualities—devotes itself to the One Being, whose form is beyond the range of speech, who is an ocean of consciousness, and an infinite joy)[115]

130 Epilogue

In his epic, the beautiful Story of Nala, the moon of the nectar of the sentiment of Eros, the eleventh canto, brilliant by nature, is at an end

113 i e, the hoofs just touch the earth Lit the mo entary character of the duration of the contact etc

114 Lit fair-l bed See Notes

115 D ayantī's devotion to Nala is co pared to the devoti of the Upa ds to the Absolute The epithets within brackets are c veyed by means of word-play

CANTO XII

1. Then delaying for shame before their wives,[1] more and yet more kings, uneasy in mind, but full of graceful movement and rich in chariots, came from the farthest corners of the earth[2] to that assembly which adorned the city of Kundina

2 Damayantī's Svayamvara then continued in that gathering, surrounded by sighing kings who had arrived earlier,[3] and by new-comers who looked like sparkling oceans of joy, having noticed her indifference to the former

3 In the midst of the royal crowd the bearers, moving along, set the damsel, whose motive had been made clear by the hint present in the pressure of her feet Guilefully they said, "Aweary she is, even while being carried"[4]

4 The eternal Sarasvatī spake the following words concerning the kings who adorned their seats—(words) that were thoroughly drenched through playing in pools of nectar, and thereafter upward rose

5 "Choose thou Rituparna, who, for his complexion's sake, is esteemed more than the colour of the golden Ketakī bloom Even of his own holy city, Ayodhyā, this king doth never think, absorbed as he is in thee!

6. "With the tongue of a Cakora bird, wilt thou not somehow drink the moonlight of his moonlike face?[5] Why dost thou not make the eyes of the Cakora bird, set in thy face,[6] drink for ever this light of the moon?[7]

7 "In thy water sports (with him), let the floating mass of bubbles on the water, produced by the Sarayū's noisy waves,

1 i e, the sha e of seeking another wife

2 Lit from as far as the oce

3 These were the rejected suitors

4 Lit while going in a conveyance This was a pretext The bearers understood D ayantī's hint that they should set her down to let her have a look around

5 The Cakora bird is said to feed on moonshine Damayantī is to drink in the beauty of king Rituparna, just as the tongue of a Cakora bird drinks in the light of the oon

6 Lit touching thy face

7 D ayantī's eyes are f cied as the Cakora bird's eyes attached to her face, they are to feast on the king's beauty, just as the eyes of the Cakora bird delight the lustre of the moon On the beauty of the Cakora bird's eyes see 7 35

assume a pearlstring's grace,[8] heavily breaking against the bank of thy firm, high and rounded breasts

8 "In his dynasty was the ocean dug[9] and filled with the Gangā[10], (in his dynasty) forcibly will it be bound[11], and, (now) it is traversed by his pervasive fame Lo, the might of the good sets forward to encounter the great!

9 "The words of poets, plunging into the flood of the milk-ocean of his fame, fall into an unfathomable depth, and, the casting of figures to reckon his merits wears out the fame of his foes,[12] like chalks

10 "A scion of the dynasty of the sun, how can this hero be described? In wars the three crores and a half hairs on his body serve as the sprouts of his valour[13] The mystic formula, namely, the letters of his name, brought by panegyrists to the ears of hostile kings, paralyses in battle those serpents, the pillar-like arms of the kings

11 "What mode of expression does the Sun of his valour not transcend,[14] obscuring the sky-pervading stars which are the fame of the multitude of hostile kings? I see the hand of this Sun in the creation of the day of Brahmā, so very long[15] The submarine fire, I ween, is the reflection of this Sun in the bosom of the waters of the sea

12. "On the battlefield, the Gaṅgā, namely, the vista of fame produced by his arms, came in contact with the Yamunā, the disgrace of his foes There, diving deep, Ksatriya warriors evinced

8 Also produce the illusion of a pe lstring

9 The reference is to the wellknown story of the sons of king Sagara digging up the earth in the course of their se ch for the sacrificial horse stolen by Indra

10 i e, by Bhagīratha

11 i e, by Rāma in the Tretā age It will be noted that the events are taking place in the Satya Yuga Cf. 1 7

12 i e, an enumeration of his merits serves only to obscure the fame of his adversaries, just as a lengthy calculation wears out a piece of chalk

13 The thrills coming over the body during a fight are f cied as sprouts of the tree of herois

14. i.e, it is beyond the r ge of expression. Lit. Of what words does the sun of his valour not reach the (other) shore?

15. The sun akes the day, but the day of rahmā so lon that the ordinary sun could not possibly ake it. It is, therefore, f cied that it is ade by another sun, viz the sun of king Rituparna's valour

an exuberance of desire for the gaieties of the garden of Nandana, the home of the delight afforded by Rambhā's embrace "[16]

13 But Damayantī, having thus appreciated with her ears the eulogy of his virtues, rejected him, a descendant of the dynasty of Manu, with that very side-sweep of her head, which had been formerly caused by wonder at Sarasvatī's words

14 Then Sarasvatī, mistress of speech, surpassing the inebriated cuckoo bird with the nectar of her voice, spake to Damayantī, whose countenance was akin to the moon, about another youth, stretching her hand in his direction

15 "Gazelle-eyed maid, wishest thou not, if only with one eye, to drink in this king, the ornament of the land of Pāṇḍya? Across the corner of an eye, do thou ripple the beams of thy eyes, to look at him whose face is bright as the moon

16 "Lo, Fame the dancer, after traversing the earth, busily engaged in ceaseless effort,[17] in order to walk in the sky without any support, dances merrily, resorting to yonder high-born prince [18]

17 "For fear of him, kings went from wood to wood, and regained after a long space of time each his own city, turned into a perfect wilderness, and, once again they occupied their palaces of pleasure

1 . "Who hath ever been greater than this hero, whose fame is an ornament, even like a paste of sandal applied to the circle of the earth through its entire range? The might of his bow is unceasingly sung by the people living on the seven sea-shores The moons, his toe-nails, heartily rejoice in the diffusion of light by their star wives, the innumerable crown jewels of kings, simultaneously falling at his feet [19]

16 The limpid waters of the Gangā mix with the dark waters of the Y unā at Prayāga, to which is compared the battle-field where the pure fame of the king comes in contact with the dark disgrace of his defeated enemies The warriors going to paradise to sport with the nymphs by virtue of their heroic death on the battle-field are indirectly likened to those who bathe on prescribed occasions in the confluence of those two rivers, and go to heaven as a result of the ensuing religious merit

17 Lit devoted to a continuity of practice

18 महावंश "highborn" eans also "a tall bamboo", which brings into relief the idea of dancing on the top of a b boo pole, a feat practised even to-day in India

19 The nails of the feet are fancied as oo (cf 7 106), while the crown-jewels of the kings bowing at his feet are imagined to be stars coming to meet the moons The expression करपरिचरण means also "serving with

19 "The fire of his might plays amid those groves of ebony trees, the rows of soldiers of hostile armies, full dark with the ink of disgrace from their defeat Verily the (third) eye of Śiva, situate on his forehead, the sun and fire itself, and the thunder of Indra, are sparks that fly up from the fire of his might and flash out in the heart of the world

20 "At the edge of the battlefield, king Prithu, present amidst the line of gods come to witness his fierce battles, sees the entire earth enveloped by this king's troops of elephants causing one to mistake them for clusters of moving hills, and thinks of uprooting the mountains again"[20]

21 Then a maidservant who knew Damayantī's feelings said to her,[21] "Mistress, here, see something funny, the eagerness of a crow to set its foot on the moving fringe of the banner dancing at the top of yonder palace"[22]

22 The assembly was then whitened[23] by the laugh of the members of the assemblage caused by these irrelevant words, and, so the gloom of the king was clearly visible Black amidst white would, indeed, be perceptible with ease

23 Then at that moment the inscrutable goddess, the sole object of the world's veneration, whose true nature consists of the highest knowledge, spake to the damsel[24] about the lord of the land of Mahendra, pointing her forefinger directly at him

24 "O choose thou the lord of the Mahendra mountain, who hath come to this festive ceremony of marriage-by-choice, and, there, listen to the quarrel between the temples of the elephants of the land of Kalinga and the beauteous form of thy breasts

25 "In vain did his enemies fly to the woods in fear, at the voice of the citizens crying, 'Here he comes', even in the woods

the hands", which makes vivid the idea of the star wives waiting upon their husb ds, the moons

20 King Prithu had uprooted the mountains, which could formerly move about, in order to make the earth fit for cultivation He now comes to witness the battles of the king of P dya in company with the gods

21 Lit A maidservant, acquainted with feelings, said to Da ayantī

This was eant both as a diversion d a sarcas

23 In Sanskrit poetry a laugh is always white

24 i e, D ay tī

25 It will be remembered that the breasts of a woman are often likened to the te ples of an elephant

were they scared by their own ravings in sleep consisting of these very words, being heard and repeated by parrots [26]

26 "Mistresses left behind by kings running away, afraid of him, were seen by women of the woods, and, when asked to tell of some wonder of their native land, they spoke of the cool nature of the light of the moon

27 "Urvaśī of the mundane sphere as thou art, utterly dominating him by merit alone, dost thou not prove even a greater hero than he, who subjugates (other) kings, with bows, bowstring and arrows?

28 "Wives of enemies, afraid of him, and passing their days in mountain caves, bitterly wept, coming out of them, while they were repeatedly asked for the rising moon by their children obstinately clinging to the illusion of the moon being their playing swan But the women found solace and at the same time heaved sighs at the laugh of their children, who were delighted at the presence close by of the reflection of the swanlike moon present in their mothers' tears

29 "When he sets about on the conquest of the world, the earth, wife of some hostile prince, goes through an emotional tremor, hoping intently, 'May he be my lord '[27] The enemy kings, about to start on their upward travel, having fallen, confronting him in battle, see their way (heavenward) in the form of an opening in the sun [28]

30 "If some warrior, eminent in the world for his renown, angrily comes back (to fight), after the entire terrified host of this king's enemies have fled from the battlefield, he, too, despite his coming to the fore, shows his back, with his head quickly cut off and detached with a thud owing to the rush of the king's knife "

31 Putting her lotus-stalk finger on her lotus mouth, if in wonder at the merits of the king, Damayantī, whose gesture was full of art, said to Sarasvatī, 'Grant silence '

32 Then, Sarasvatī spake to her about another king, great waves of her glances playing in his direction, (a king) who domin-

26 Lit. even in the woods were they scared by parrots repeating their ravings * sleep consist g of those letters and heard (by the parrots)

27 A king being the 'husband' of the earth, the latter quivers with emotion at the prospect of having a new lover The earth quaking owing to the commotion of the king's battles is fancied as trembl g with e otion

This is the traditional rew d for be g killed in battle

29 It was a sign to asvatī to discontinue her speech

ated the earth with his fierce might, and compared with whom Cupid was not worth even a straw.

33. "Why dost thou not do what the king of Kāñcī desires, expressed by the mouth of his messenger? It will not matter—pray, let him forcibly tear away the girdle of thy robe

34 "Holding his bow and shooting his arrows, he seemed to teach his enemies this precept well 'Only by submission to me can stability be won, by obstinacy, all (fugitive) routes must be traversed' [30]

35 "Those serried[31] swans, his fame, play in the fountain of tears shed by the wives of his enemies, taking away (for food) those lotus-stalks, the broken conch bracelets of the young wives of the heroes fronting his campaigns [32]

36 "If the suns of the warlike valour of all the Ksatriyas go down when his elephants, reaching unto the bosom of the sky, rush on eager for the commencement of battle, (elephants) whose heads are beautiful with the gleam of vermilion, and who bear a dark tint[33] up to their shoulders—it is because those suns, we know, are then reminded of the evening twilight mingling with the darkness of the gloaming [34]

37 "To-day the goddess of prosperity (Laksmī) reposes on his bosom [35] She hath forsaken her home, the bosom of Visnu, and, so the Kaustubha gem looks like a cobweb made by spiders settling there, evidently on account of the open void [36] She hath deserted also her lotus home, (now) clearly enveloped by cobweb threads [37]

38 "He hath created a miracle, the pool of his fame, sacred, and vaster than the ocean, (the pool) where the (three) worlds come to bathe What poets are not silent about it? The moon possesses

30 Lit The direction alone is traversed

31 Lit The row of swans.

32 The tears shed by the widows of the enemies killed by him in battle are fancied as a pool of water where the swans of his fame live, while the conch bracelets cast off by the widows are imagined to be the lotus-stalks, on which the swans feed

33 i e, collyrium paint

34 The collyrium paint applied to the huge bodies of the elephants is likened to darkne , and the vermilion paint of their heads to the glow of sunset.

35 Lit between his arms

36 Lit Visnu's bosom, of which the Kaustubha gem is becoming a cobweb made by spiders, clearly settling owing to its defect of being a void

37 The lotus fibres are fancied as cobweb threads, the flower being deserted by the goddess.

the beauty of a drop only of this pool[38] Plunging into its waters, and becoming invisible, the Kailāsa mountain, 'the abode of crystal', takes the place of the water deity Yāgeśvara[39]

39 "We know not how Ananta, the lord of serpents, manifests joy while listening to his fame, for with tears of inward joy he doth not cover his eyes, being about to hear with them,[40] being hairless, he exhibits no joy-rooted series of thrills on his limbs; nor does he wave his head, fearing the (possible) destruction of the earth[41]

40 "Vigorous in conquest as he is, in the thick of the fight he plunged his firm spearshafts, up to the very tip of their feathers, into the temples of the crowds of elephants of hostile kings That was his great service to thee Why dost thou not therefore show thy favour to him, despite his having inflicted this furious punishment on the temples (of the elephants) that were eager to vie with thy breasts?"

41 With the grace of a smile lurking round the corners of her lips, and given out as if from delight at the merits of the king, Damayantī was really laughing at him His greatness was after all capable of being sung; but Nala's might was beyond the range of words

42 Sarasvatī then spake to Damayantī, the beauty of whose eyes surpassed the beauty of the eyes of young fawns,[42] about another king, honoured by the assembly, directly indicating him with eyebrows gracefully inclining towards him.

43. "Alas, alas! thou hast no pity on any of these kings, who look at the earth with drooping heads Let the corners of thy eyes be bees drinking in the king of Nepāla, worthy of one's gaze.[44]

44. "His long numerous arrows are bold The utterly deadly activity of them consists of direct hitting, noiseless course, and the reaching of the border of the archer's ears[45] It is meant to do harm to enemies alone

38 Fame being "white", the oon is described as a mere drop of the king's fame

39 i e, the white ocean of his f e is so profound that the white Kailāsa mountain can lie sub erged in it, as if it were the crystal phallus of Śiva, known as यागेश्वर ee Vocabulary

40 Serpents e believed to hear with their eyes

41 It will be reme bered that An ta bears the earth on his head

Lit laughed at young fawns

43 Lit already dicatin him with eyebrows, the seat of the grace of moving in his direction

44 Lit worth drinking

45 i e., while being dra by the arch

45 "Though his vow is to please all men, his vow was not broken, even when he met his foes, for, highly vexed though they were, he thickly painted them with blood, putting them to the sword in battle.[46]

46 "If haply the sun should fall into the fire of his valour, completely would it suffer the fate of a moth Perhaps the Creator, unable to create his fame, somehow made the ocean of milk to take its place [47]

47 "The fame of this king spreads as far as the Bridge of the South[48] and the Mountain of Snow, which serve respectively as a line of hairs and a scarf to the two regions, inhabited by the scions of Pulastya's family [49] It spreads as far as the mountains[50] that look like pillars marking the commencement of the two cities of Indra and Varuna, lords respectively of the east and the west; (mountains) whose peaks are endowed with a crimson beauty by[51] the lustre of the morning and evening twilights, acting as banners

48 "By force he made the heads of his enemies roll along the ground, heads of those who fell fighting, loosing showers of arrows, in the forefront of the battle, or who fell forward at his feet, surrendering their arrows, upon realising the measure of difference between themselves and him,[52] heads cut asunder and lying low, or drooping under the weight of terror

49 "The eyes of man do not see his arrows, while they are pulled out of the quiver, nor when they are joined to the bowstring, nor while being drawn up to the ear-tip [53] They are nowhere seen in the sky, nor earth nor target But, their presence is inferred from the gashes in the breasts of enemies fallen in battle"

50 A witty serving maid, who knew Damayantī's heart, then said to the goddess, "How much wilt thou speak of him? Say

46 There is a pun on the word रञ्जन which means both "pleas g" and "colouring" His vow being to "colour" or "p nt" all en, he pa ted his ene ies with blood

47 Lit its substitute

48 Setubandha

49 The bridge built by Rā a to cross over to Lankā is fancied as a line of hair on the body of the south, while the Himālayas are imagined to be a scarf worn by the north "The scions of Pulastya's family" are Rāvana and Kubera The fo er's ho e is in the south, while the latter is the regent of the north.

50 The o ta s of sunrise d sunset

51 Lit the cr son beauty of whose peaks is made by

52 Lit the other

53 See Verse 44

rather, while the wide world is there, merits merely suffer from congestion in him"

51 The people restrained the followers of the king, who were angrily shouting, "Ho, this is a fine assembly! Here a slave girl says anything, proper or not, and (now) this one, baser than the other, proves insolent in the extreme."[54]

52 Then the kind goddess of speech spake to Damayantī about another king who, like Purūravas, surpassed Cupid in beauty, her face confronting his direction

53 "Discarding shame, under some pretext look at the radiant king of the Malaya mountain, with the white streaks of moonlike radiance playing in thy eye-corners, (streaks) redolent with the fragrance of thy lotus eyes

54 "In vain does an arrogant foe running away from battle seek his own home, leaving this king hostile to him Little does he know that even an inaccessible mountain tract[55] cannot protect him from the king

55 "The 'distant' mountain of Vidūra, deprived of suppliants[56] by this king, and so mellow with jewels that grow at the rumbling of clouds, will be so near as to become thy pleasure hill[57]

56 "Fawn-eyed one, the row of this king's toe-nails looks like the moon on account of the presence of a beelike hue, the gloom of the lotus faces of hostile kings bowing (at his feet)[58] He carries two warlike serpents, his arms, well-nourished by the profuse drinking of waves of nectar juice, namely, the life-breath of insolent foes[59]

57 "The expanse of his fame, in what world does it not exist? It is the substance that completes the incomplete digit of the moon on Śiva's head. It forms an assembla e of corporeal forms match-

54 See Verse 21

55 Means also "even the goddess Durgā, the daughter of the (Himālaya) mountain," Durgā being a form of Pārvatī

56 Lit "rendered unlucky in the matter of suppliants," who are attracted away by the king The Vidūra mountain, also called Rohana, produces jewels which are taken away by suppliants.

57 i e, the mountain believed to be in the south is so overgrown with its unwanted jewels that it will extend some day as far as the king's dominions, also in the south, and be at the disposal of Damayantī

58 The outline of the king's toe-nails is compared to the moon, while the gloomy appearance of the defeated kings as they fall at his feet is likened to the spot in the moon Lit he is one, the row of whose toe-nails looks like the oon owing to the ertion of a bee-born hue etc

59 Serpents are supposed to feed on air

ing with the numerous hoods of the serpent Ananta[60] It is a plurality of forms assumed by the ocean of milk, a device to do away with the fear of being drunk up by the sage Agastya from the hollow of his palm[61]

58. "What can a hundred kings do to him that wields the Hundred-killing weapon? What can a hundred thousand do to one who is unerring in his aim?[62] Billions can do nothing to one that surpasses the 'Billion flower'[63] by a mere glance Nor can a hundred thousand millions of millions do anything to one who destroys the entire race (of his enemies) Alas, his enemies have no other course than to get beyond the range of number itself"[64]

59 Then a girl friend, acquainted with Damayantī's feelings, said to Sarasvatī with a smile, "Look also at the other suitors impatient to be described by thee"[65]

60. A frown from their master restrained the king's attendants who were saying, "The goddess is here authorised to speak. Slave girl, who art thou, slut, to give a reply?"

61. Sarasvatī then spake to Damayantī about a king, full noble and worthy among kings by virtue of birth and character, who was brought to notice by the figure of the goddess slightly moving towards him.

62 "Why hast thou thus resolved not to look at the suitors that are come? Let thy vision be slack after at least drinking in Mithilā's lord.

63. "The heads of his enemies lie on the battlefield, biting the lips with their teeth in anger, saying, 'Lips, because you did not say to him, save, save, this hath happened to us'

4. "In a great fight, though his right arm retreats (from the bow frame), taking with it the bowstring along with the

60 i e, the pure 'white' f e of the king could easily provide a thous d bodies to match with the thous d white hoods of Ananta

61 i e, his fame looks like several oceans of milk put together, so that the ocean of milk need not be afraid of Agastya, who is reputed to have drunk up one ocean only

62 There is a pun on लक्ष. A लक्ष (hundred thousand) c do nothing to 'one who pierces his लक्ष (aim)'

पद्म means both 'lotus' d the numeral of that name The apparent meaning is: "(Ene es) number' g 'padmas' can do nothing to one who conquers 'padmas' (lotus blossoms) with his eyes"

64. The last line e s also: "his enemies have no other course than to flee from the battle" See Vocabulary under सख्य

65 Lit. Look also at the haste of suitors other th this one for being described through thy outh

arrow, the bow seems to be eager to embrace the advancing left arm in an ecstasy of joy.

5. "The fame of this king is ready for a joint sovereignty with the full moon, (a fame) that banishes the pride of the all-bright Kailāsa mountain in its white radiance Is it the reflection of a conch, a continuous mass of beautiful[66] rows of autumnal clouds, a complete replica of the milk of the ocean of Milk?

66 "What men have not noticed his hand, which scatters around the mass of pearls found in the hollow region of the bony frame of the temples of the foeman's elephants, pierced by his sword? His hand seems to sow the seeds of the tree of Fame on the earth, cleft by the hoofs of galloping horses, in campaigns[67] undertaken with armies composed of men, elephants, chariots and chargers.

67 "Let the (all-giving) Kalpa tree manage somehow to live, bending under the pretext of the weight of fruits accumulating owing to the lack of suppliants, since this king is there, profuse in his charities But, how will the Jewel Mountain,[68] high-crested with the uprise of its unspent wealth of jewels, manage to live, utterly disgraced by the scandal of its desertion by suppliants?"

8 The bride's aversion for the king was noticed, when she turned aside[69] to smile, a girl friend of hers having asked her with signs, 'Shall I interrupt the eulogy of the king?'

69 Then the sweet-voiced goddess of speech pointed to another king with her eye, with a view to describing him, and flooded Damayantī's ears with words that were nectar streams of the moon, her mouth

70 "Here is the lord of Kāmarūpa, superior to Cupid in beauty He is not, alas, even looked at by thee Thou art his beloved, worthiest of all A woman[70] possessing a lustre rivalling thine is very rarely found.

71 "Lo, without any armour, his enemies, pierced by un-

66 Lit .the beauty of rows .

67 Lit in battles of four-limbed armies The pearls are fancied as the seeds of the tree of fame

68 ee Vocabulary under रत्नाचल See also Verse 55.

69 Lit curved her face

70 Lit Another.

barbed arrows, crossed the ocean of existence, sinking low in battle, and piercing their way through the entire solar orb.[71]

72 "As the heat of this king's arms creates a veritable summer in the habitation of his enemies, should not likewise the poor wives of the foemen create there reservoirs of water with the tears of their lotus eyes?

73 "On battle fields, who, looking at the unequalled martial commotion of his expeditions, leading to universal conquest, did not mistake the volume of dust raised by the hoofs of the horses in his vanguard to be the profuse smoke of the burning fire of the uncurbed might of his arms, that is fed by raw bamboo fuel, to wit, his enemies with blood gushing from the sword cuts given by him?[72]

74 "What are the worlds whose inhabitants, taking two pitchers, their own thirsty ears, immersed in the nectar stream of the poetry celebrating his fame,[73] did not inaugurate the coronation of his Fame, which built a throne, to be occupied by itself, on the Ocean of milk, after the gods, churning the 'waters' of the Ocean of milk, had made them solid?

75 "The panegyric of his fame seems to be engraved on the stony hearts[75] of a hundred thousand gazelle-eyed mistresses of hostile kings, which were not quickly rent at the news of the death of their husbands in battle, (engraved) with such chisels as the sharp finger-nails of the women piercing[76] their own bosoms while they beat their breasts."

71 i e, went to the highest heaven as a reward for being killed in battle See Verse 29 For the puns see Notes The imagery is that of shipwrecked persons coming ashore without any helmsman or favourable winds or oars It is also implied that the king does not use barbed arrows, being averse to cruelty, while his brave enemies do not put on any armour

72 The imagery is that of smoke produced by fire kindled with raw bamboo.

73. Lit nectar streams of its poetic character

74 Lit the gods having created the designation of curds The fame of the ruler of Kāmarūpa is fancied as a king, who, being pure and white, establishes his throne on the ocean of milk The poet then describes the coronation of king Fame performed by the inhabitants of the three worlds As the pouring of water with pitchers on the head of the prince to be installed is an essential feature of a coronation, the people are fancied as doing so, using their own ears as pitchers, which e accusto ed to listen to the poetry occasioned by king F e

75. Lit he t-stones

76. Lit thrust (व्यस्त) during the beating of breasts.

76 Then a maid, the bearer of the betel casket, who understood Damayantī's feelings, taking a betel-roll in the fold of her hand, said to Sarasvatī, "Do thou lighten the fatigue of thy mouth with this."[77]

77 Sarasvatī stretched her hand towards another Cupidlike king Then to the bride, who was so pleasing to the people in the assembly, and had eyes resembling those of a young, timid fawn, she said

78 "Thou pool of beauty's nectar! Here is he whom the land of Utkala loves for the multitude of his virtues His eyes are fondly anxious to look at thy face Verily, let the undulations of the radiant ripples of thy glances stretch out to him[78]

79 "The Wish-cow and the Kalpa tree, whose suppliants have been attracted away by him who makes all suppliants content, satisfy their passion for charity, the cow offering pourings of milk to the tree, and the tree morsels of leaves to the cow

80 "Clearly visible is that rosy hue of his hands and feet, caused perhaps by the rays of the rubies on the crowns of kings, who fell at his feet, and whom he raised with his hands

81 "It is but proper that the sun doth not remain steady in any direction, and the forest-fire resorts to dense woods as its sole refuge, since they are vanquished by the valour of his arms But, fie on the submarine fire that hath for fear entered into the waters, its enemy

82 "The sprays of water from the trunks of the advancing war elephants of this king having brought about, I ween, the season of mist, should not the soldiers of hostile kings shudder in their hearts? Should not the lotus faces of their wives fade away? Should it not be a gloomy day for them all?

83 "It was highly befitting this king who hath accumulated all virtues in him that he whose arrows are efficient in war, leaving all other limbs of his enemies, cut to pieces the vital parts of their hearts and shoulders, (hearts) that were arrogant over and again, (shoulders) that did not bend.

84 "The Fame of his arms having gone afar like a champion warrior,[79] conquering all objects proud of their own whiteness, the

77 This was a hint to Sarasvatī to discontinue her speech

78 Lit touch him

79 The pure white fa e of the king is fancied conquering all other white objects

timid night lotus sleeps not at night, the wreath of Mallikā blossoms on the braid of thy hair crouches in fear, the terrified moon perspires, shedding[80] its nectar

85 "A spirited elephant of his, lying immersed up to its neck in water in thirst, calms the ocean's grief caused by its separation from the Airāvata elephant, showering on the ocean[81] sprays of water from its trunk The animal is whitened by flakes of foam rivalling in brilliance the fame of its victorious contests with fellow elephants[82] It looks like having four tusks owing to the reflection of its pair of tusks on the water"[83]

86. Damayantī then closed her eyes, as if to ponder in her heart on the marvellous description of the king But she repeated in silence Nala's name, with the wreath of Madhūka flowers in her hand, while Nala flashed before her mind's eye, growing clear

87 Just as before, Sarasvatī, the goddess of the evening twilight, unfolded those utterances of hers in order to praise a king, who brightened the two sides of the assembly, and surpassed Buddha with his beauty

88 "Fair maid, so ordain that the eager king of Magadha receives now the long wished for showers of thy glances, given to dancing on the dancing ground of the corner of an eye

89 "Has the dark, inky night, frightened by his fame pervading all the worlds, gone to the dark spot of the moon that is jealous of his fame?[84] Has it fled to the foeman's face?

90 "In vain did the sage[85] hold the Vindhya mountain in check The Rohana mountain, deserted by suppliants begging of this king, will in a few days cover the sky, growing up with its sprouts of gems[86]

91 "With what words shall we praise the fame of this king, earned by degrees by dint of his valour, and rivalling in whiteness

80 Lit under the pretext of shedding

81 Lit in the gui of showering . The Airāvata elephant was churned out of the ocean by the gods

82 Lit with the elephants of its region

The Airāvata elephant has four tusks

84. i e, because his fame is 'whiter' than the moon

85. Once the Vindhya mountain grew higher and higher till it impeded the progress of the sun The sage Agastya asked the mountain to bend to enable him to pass over, and ade it pro e to re ain so till his return, which never took place Cf 5 130

86. Cf Verse 55 The idea is, the Rohana mountain will grow so high with its unw ted e as to cover up the sky.

the tusks of a mighty elephant? The golden Meru mountain, though turned into false silver by the mercury of the fame of other kings bedaubing it, hath again been turned into gold by the fire of his valour

92 "Verily the region of the earth, against whose ruler this king leads an expedition, is made dusty, as if by the ashes of a conflagration of the quarters showered by Indra

A form of the eight-formed Śiva, the earth begins at once to dance, taking the rain of blood (on the battlefield) for the evening twilight, and thinks, 'Ah, let not Śiva's customary rule of dancing in the eve be transgressed'[87]

93 "The entire store of light at the disposal of the Creator, which did not run short even during the boundless creation of the world in primordial times, was exhausted, while he was creating the body of this king up to the moonlike face Was then the hair that remained to be created[88] made with masses of pitchy darkness, easily available on account of the decay of the entire sphere of light?

94 "With the dust raised by the hoofs of his spirited horses during his expeditions subjugating this and that land,[89] this king creates a darkness, which seems to be caused by the extinguished fire of the might of his foes The monster Rāhu, as if challenged to a fight by moons, expanses of his fame, disguised itself in fear as the shadow of the earth, perceptible to astronomers only[90]

95 "His fame, owing to the vastness of its magnitude, cannot be contained in the three worlds occupying the cavity of Visnu's belly. So it seems his ivorylike fame filled up the three worlds, and went out throu h Visnu's navel, in the guise of a white lotus blossom

6. "His sword, of a flashing black colour, is a serpent drawn from its lair, the sheath of it It moves in a circle, clearly visible,

87 Śiva dances in the evening As the Earth is a form of Śiva, she herself d ces in place of Śiva, mistaking the showers of blood for the evening glow The earth trembling under the feet of the fighting armies is fancied as dancing, while the dust is likened to the hes with which Śiva's body is smeared

88 Lit this hairy residue.

89 Lit direction

90 In mythology, Rāhu is a monster who swallows the moon during an eclipse According to astronomy, it is the shadow of the earth falling on the moon It is here fancied that Rāhu was frightened at the appearance of a large number of moons in the shape of the "white" f e of the king, d assumed a for , the e stence of which kno only to the limited circle of trono ers

while it is brandished[91] In battles it is a cause of terror to those of the kings who do not act as snake-charmers, putting in their mouth the joint of an unfailing medicinal creeper consisting of their own finger in token of submission[92]

97 "This king is clearly famous as being the foremost among archers, though he handles the bowstring of an (apparently) faulty bow, which in battle shows its back to the ranks of hostile soldiers, becomes crooked towards himself, and being cruel, utters a ferocious yell[93]

98 "The enemies as well as the arrows of this king make no hissing sound, nor do they tremble, when they come to the fore and fall in battle Proper it is that, once let loose, they have no return But the wonder is, the enemies pierce 'friends', and the arrows pierce foes[94]

99 "This king hath engaged the world in the adoration of Virtue The horse[95] he rides blinds the sky with dust, deafens the directions with the sound of its hoofs, makes the wind appear lame with the rush of its speed in war, and benumbs panegyrists with its merits The horse disdains to touch the earth with its feet, rushing with continuous forward bounds

100 "Lo, though the battlefield was crowded with onlookers,[96] none could see the amazing dance of those dancers, the able enemy soldiers with their throats severed by this king, because, there was a darkness caused by the battle-front's blinding streams of dust rising from the surface of the earth, quickly cleft by the movements of the hoofs of horses rushing at a headlong speed

101 "He dug a tank where waves are loud with gusts of wind from the wings of bevies of birds playing in the lap of its

91 Lit (the sword) which has a crooked motion coming into view on account of its waving The circular movement of the sword, brandished full length, is likened to the writhing of a serpent

92 Ref to a custom signifying submission

93 गुणग्राहिन् 'one who takes hold of the bowstring', i e, an archer, means also 'one who appreciates merit'. It is implied by pun that the king is foremost among those who appreciate merit, appreciating the merit (गृह्णन् गुणम्) even of those who have otherwise grave defects, namely, cowardice, insincerity and savage m ers

94 This is an apparent contradiction based on a pun on the word मित्र meaning both 'the sun' and 'a friend' The real me ing is, the enemies "pierce the sun", i e, being killed in battle, go to the highest heaven through the solar orb Cf Verse 29

95 Lit The horse occupied by this king who has engaged etc

96 Lit people looking at the battle.

waters, which are rich in fragrance on account of the unfolding of the petals of the graceful blue lotus blossoms The tank is pleasing to the eyes of travellers whose fatigue is removed by its banks occupied by rows of trees full of fresh, green leaves in the cluster of their branches

102 "That pool of water is an old fellow with a body wrinkled with ripples, and white with grey hair, the rows of swans on it It is supported by a stick, the pole in the middle, it bears the burden of so many years[97] It has a bald, gravely[98] moving head, to wit, its water worthily flashing in contact with brilliant moonshine[99] Properly is it ever honoured by the salutation of pious men bathing in it

103 "Young maid, in this tank, during the hours of water-sports, do thou play with this youth There let the lotus-stalk be the only means of distinguishing the reflection of thy eyes from the blue lotus blossoms Let the reflection of thy figure take the place of the water-deities of the tank Let thy face be installed in the sovereignty of its blossoming lotus realm

104 "All black things of the world have flown to fables for refuge, banished from the universe cleansed by the phenomenon of this king's fame Lo, Disgrace had a terror of the far-famed king, for, dark as it was, it never appeared even in any mention of him"

105 At the sight of Damayantī's attitude towards this king, a girl friend of hers said, "If others do not want him to be subject to disgrace, I too certainly do not I shall only make that disgrace a Tamāla spray decorating the ears of the assembly[100]

106 "The spots of this king's disgrace, numbering millions and millions, and resembling the darkness seen by those who are born blind, are sung by a crowd of dumb fellows born of barren women, on the eighth note of the gamut, by the shore of the ocean of the milk of tortoise dams"[101]

107 With playful movements of her eyes, Damayantī surveyed the assembly composed of smiling faces astonished at these words. She looked also at the king to see whether he laughed or not

97 Also it has so great a multitude of birds

98 Lit suitably

99 e s both 'head' and 'water' विकचा चन्द्रिका means both 'brilliant oo hine' and 'a hairless (वि+कचा) lustre' i e, baldness

100. i e, ake the assembly listen to his disgrace. Tamāla leaves are dark in colour

101 The verse is a conglo eration of things that do not exist It is tended to ake S vatī's solemn description seriocomic

N

108. It was the dark pupil of Damayantī's eye that was guilty of looking at some one other than Nala But the corner of her eye turned towards Nala near by, showed a devotion worthy of its white and rosy hue [102]

109. Then did Cupid, having no limbs of his own, oppress that bride, turning himself into an archer with another's limbs, to wit, Nala's glancing eyes serving as arrows [103] He took up also a bent bow, the circular mark of fortune on Nala's hands

110 The extremely fair Damayantī, a golden Ketakī flower, was full of thrills as the flower is full of thorns She had flashing, bright leafy designs painted on her body, just as the flower has graceful radiant petals She had a fragrance, like the flower, and cherished a great love, just as the flower has pollen in plenty. As if on account of Śiva's wrath, she sought refuge with Nala, taking him for Cupid, Śiva's enemy.[104]

111 Plunging into an ocean of joy, Damayantī went far down, and caused one to take her for a girl of the nether world, because she adorned the bottom of that ocean With her mind fixed on the real Nala, she could not even glance at the four (false) Nalas who were before her, in spite of their likeness to him.

112 The king, too, presented her, the treasure of his heart, to his eyes as a loving present, and received her undulating glance, a welcome guest hard even for the gods to obtain But, pierced anon by Cupid with an arrow composed of the surge of a stream of nectar, he rendered futile with a certain blindness of joy other significant showers of her glances

113. Epilogue.

Śrīhīra, etc. In the epic, The Story of Nala, composed by him whose head is a bee attending the lotus feet of his mother, the twelfth canto, brilliant by nature, is at an end

102 It is implied that she looked at the Magadha king 'with the pupil of her eye', i e, straight in the face, just out of curiosity ut her sidelong l s, expressive of love (6 22), were eant for Nala This verse contradicts the next canto, in which Damayantī is described as being perplexed in the presence of the four gods disguised Nala, unable to dist guish the real Nala from the

103 श्रुतिचुम्बिना 'ear-kissing' is to be applied also to 'arrow' i e, an arrow which touches the e of the archer he draws the bowstring

104 D ay tī is ag ed to be a Ketakī ower, and as ch she is hated by iva, the er be g excluded from the orship of iva he, therefore, seeks refuge with Cupid, Śiva's well-known ene y, but, staking Nala for Cupid, she really betak herself to Nala For the allusion to the Ketakī flower see otes on 1 7

CANTO XIII

1. Then the palanquin-bearers carried Damayantī away from that crowd of kings, and took her to the five heroes assuming the form of Nala,[1] just as the fragrance of flowers removes the bees resorting to it from all other trees of the Nandana garden, and takes them to the (five) Kalpa trees

2. At that moment, Sarasvatī who perceives the conduct of the people of all the worlds spoke about Indra in such a way that the consort of Śacī was described, but his disguise as Nala was not revealed.

3 "Noble maid, shall I speak of the excellence of the army of heroes belonging to him whose prowess vanquished his enemy, the demon Bala, and whose martial splendour terrified the demons on account of Ganeśa and Visnu living with him as warriors?

(Applied to Nala)—

"Noble maid, what shall I speak of his descent from king Vīrasena,[2] possessing as he does a might subversive of the host of his enemies? His martial splendour hath been perfumed in contact with the ichor flowing from the faces of elephants forming part of his troops

4 "In battles and in processions, he[3] is followed by armies of gods rewarded with wars rich in spoils, (armies) on whom a sunlike lustre is shed by Indra's bow[4] present in the bosom of the clouds that carry the moon and the followers of Śiva.

(Applied to Nala)—

"In his royal assembly and in his processions, he is attended by maids carrying Cāmara whisks, who are adorned with profuse ornaments, and possess a sunlike lustre inwrought with (the colours) of the rainbow adhering to their mid-bosom, beautiful with pearlstrings shining white

5. "Full mighty, he drew out the world submerged in an ocean of peril, clipping the wings of the extremely rugged mountains that carry crores of insolent elephants and lions

1 Nala himself and the four gods Indra, Varuna, Agni and Yama disguised as Nala

2 Nala's father

3 i e, Indra.

4. i e, the rainbow.

(Applied to Nala)—

"Full mighty, he peril, destroying the allies of (hostile) kings, whose campaigns took a heavy toll of the lives of peerless white chargers, and who owned crores of insolent elephants and steeds

6 "Thou with calyx breasts! know him to be none other than Indra, the conqueror of mountains, whose thunder in battles never fails Dost thou not see this great marvel of his, the presence of his numerous[5] eyes miraculously concealed?

(Applied to Nala)—

"Thou breasts! think not that he is a sinner in any way. He is the conqueror of kings, and flees not from battle Wilt thou not furtively glance at his highly marvellous arms and eyes?

7. "Broad-hipped maid, the gods, jealous of demons like Bala and others richly enjoying a prosperous sovereignty, lovingly take hold of his hands and feet With Indra as thy consort do thou rejoice like Śacī

(Applied to Nala)—

"Broad-hipped maid, his rosy hands and feet bear lines of fortune indicating a rich enjoyment of a sovereignty thriving with armies and the like With him as thy consort do thou rejoice, as Śacī with Indra."

8 Hearing the whole of this speech applying equally to Indra and Nala, and perceiving the self-same beauty in both, the fair-toothed damsel received no conclusive evidence either from her ears or her eyes

9 'Is he Indra, or is he Nala'? Knowing Damayantī to be wavering thus, the great goddess once more composed a wreath of speech, pointing out to her the god of fire in the assembly

10 "Here is the abode of heat Ever upmoving is he What hath not been acquired by this Conqueror of wealth![6] From him, brilliant, do thou acquire abounding gold None hath a resplendent wealth of beauty like his.

(Applied to Nala)—

"Here is an abode of might He thrives ever higher What hath not been acquired by this conqueror of wealth? [7]

5 The thousand eyes of Indra

6 An epithet of the fire god, who is believed to have produced gold

7. The rest is s e as above,

11 "Fair-eared one, the ashes left by diverse earthly objects falling victim to the great fury of his flames paint even the body of Śiva, ascetic though he is

(Applied to Nala)—

"Fair-eared one, his prosperity resulting from the great campaigns of diverse kings falling victim to the great power of his arms excites the jealousy even of ascetics, and of those who are exceeding wealthy

12 "Thou with a face like thy father's! The entire society of gods hath him for a mouth [8] His seat is between Yama and Indra [9] Betake thyself to this refulgent one, who doth ever possess a deep red beauty of lustre

(Applied to Nala)—

"Thou . . . father's! The entire council of the learned hath him as its mouthpiece. His impartiality is even greater than that of Yama and Indra Betake thyself to this refulgent one, who hath ever beautiful hands with a deep crimson hue

13 "Powerful as he is, his brilliance is never slight on wood When he abides amid fuel, the grasses are his enemies Swift and rising, by what adversary can he be overcome on the earth?

(Applied to Nala)—

'Able as he is, he has no liking for those whose talents are poor To him present in the thick of the fight the enemies are as straw Progressive and quick, by what adversary can he be overcome on earth? "

14 Having listened to this speech common to Agni and Nala, Damayantī perceived no difference between them Her mind said of the same one, 'He is Nala', and at the same time said something else, 'He is not Nala '[10]

15 Then seeing her thus reduced to a state of mind tinged with doubt, amazement and fear, Sarasvatī began speaking about another lord of a cardinal point, the son of the god whose rays cause the day-lotus to bloom [11]

8 As oblations to the gods are o ered in the fire, the god of fire is called their mouth

9 Ya a is the regent of the south, d Indra of the east Agni rules over the outh ast

10 Means also 'He is the god of fire' (अनल)

11 i e, Ya a, the son of the sun.

1 "Lo, because he wields his mace, the entire world, trembling with fear,[12] evades falling into sin Is there any one free from death from the afflictions caused by him, which baffle even the Physicians of heaven?

(Applied to Nala)—

"Lo, because he wields his sceptre, the entire world . sin Is there a god marked by a lustre like his, which wounds even the pride of the Aśvins?[13]

17 "Samjña, the wife of the Sun, is heard to be the cause of his birth. But, Chāyā (another wife of the Sun) hath nowhere been known as such Whose life does he not destroy? It is this Yama who practised religious austerities in conformity with rules.

(Applied to Nala)—

"His name when heard brings good to his friends To whom doth he not act as a friend? Such gleam of beauty as his hath nowhere else been encountered With self-control hath he practised religious austerities in conformity with rules

18 "Moreover, his father is the beauteous-formed Sun that obscures by his lustre all the refulgence of the moon At whom is his death-dealing power not aimed? He has one disgrace, he is the ordainer of afflictions in others

(Applied to Nala)—

"Moreover, his father was a king who eclipsed by his power the might of all other kings, and whose figure was beautiful with robes and gems Towards whom[14] is his death-dealing power not directed? He has the character of Krisna, being one who applies his mace to his foes

19 "Fair maid, he alone doth wield power amid the dead Know him to be the lord of human lives. Truly to him, the brother of the Aśvins, all creatures yield

(Applied to Nala)—

"Fair maid, in the battle of enemies and others, he alone doth attain to power Think of him as the lord of thy life. To him resembling the Aśvins in beauty, this earth among the primordial elements doth certainly yield."

0. This string of words, common to Yama and Nala, caused doubt in Damayantī's mind, already in doubt at the sight of more

12 Lit. whel ed with tre bling
13 The Aśv e the divine physici , f ous for their beauty
14 i e, tow ds what ene y

than one Nala Verily it was something like crushing a thing already crushed.

21 Perceiving in Damayantī, who was ravely in doubt, neither an affirmative nor a negative attitude towards Yama, the revered goddess began to speak in a worthy manner, stretching her hand with the fingers extended in the direction of Varuna

22 "That army of his, composed of many an ocean, doth indeed thrive with the roar of marine animals, (the army) that confronts all directions, contains many a cavern, and is lost to view on the further shore

(Applied to Nala)—

"That army of his, repository of many a sword, doth indeed thrive with hand to hand fights, (the army) that has an all-pervading front, and contains numerous archers Any check to it from an enemy is inconceivable

23 "Along the front rank of his army, the vast, deeply rumbling ocean brings him delight with ornaments of gems, (the ocean) that is inhabited by crocodiles and dolphins and Viṣṇu, and accompanied by woods (on the shore) containing lotuses in bloom

(Applied to Nala)—

"On the boundary line of his vanguard, numerous trumpeting elephants gaily put forth their roar They have smooth trunks and the flow of ichor Their faces are covered with spots They are bedecked[15] with ornamental gems

24 "Graceful one, what river of his runs not along its banks with rapid streams? How can we speak of the river's sands, immense[16] as they are, occupied by hundreds of crabs?

(Applied to Nala)—

"Graceful one, what army of his, with horses accompanied by chariots, rushes not at foes? How can we speak of those 'sands'[17] of it, multitudinous as they are, accompanied by hundreds of white char ers?

5 "Beautiful maid, betake thyself to yonder lord of the waters Look at his excellence, the river Śona attached to his

15 Lit not lacking in

16 Lit ow g to there being many

17 i e, the soldiers

feet Moreover, the river Sarasvatī is devoted to his service What pools of water serve him not?

(Applied to Nala)—

"Beautiful maid, betake thyself to this lord of the earth Look at the rosy hue of his feet He it is, besides, whom the goddess of learning serves Who doth not resort to him with the hope of riches?"

26 Should not this ambiguous speech promote the growth of the row of creepers of Damayantī's doubts about the several Nalas? But, nevertheless it was strange that the speech likewise increased doubts with regard to Damayantī in the minds of Nala and Varuna as well

27 Seeing the damsel undeceived even by the crafty gods who had disguised themselves as Nala, the great goddess spake to her, pointing to Nala who was surrounded by the assembly of kings as by a halo

28 "Dost thou not recognise this king, the abode of beauty, who hath achieved advancement in victory in mighty battles? Is there any one to whom he doth not appear to be Jīmūtavāhana by virtue of his benign activity, his liberality towards suppliants?[18]

29 "He is one who thoroughly studied Indra's law,[19] and whose radiance blossomed forth with his royal coronation Commendable will be thy acceptance of Nala, who is now thus mentioned by me by name[20]

30 "Knowing his wrath and his passion for warfare, as well as the generosity of his mind, thou shouldst offer thyself to Nala, the lord of justice, in the fullness of thy innate love for him[21]

31 "Is it thy wish that his heart should not be bereft of the hope of marrying thee? What men living in the world does he not

18 The verse might refer to Indra also "Dost thou not recognise this handsome, jovial Indra, who hath battles? Is there any one to whom he doth not appear to be the cloud-borne Indra by virtue of his malevolent activity towards hundreds of hostile demo ?

19 Lit way.

20 The verse might refer to Agni also "He is one whose brilli ce grew on account of his being drenched with the butter of Indra's sacrifices, into which he very often plunges Co endable will be thy acceptance of the god of fire

21 Applied to Yama "Angry one, knowing his passion for killing as well as the propitious character of the region owned by him, thou shouldst offer thyself to Y a who is not Nala (The region owned by Yama is the South)

protect? It ıs not fittıng that thou shouldst have no lıkıng for hım."[22]

32 Sarasvatī spake agaın to Damayantī, who was ın a fix, havıng perceıved Nala's ıdentıty wıth Indra from the first of these verses, wıth Agnı from the second, wıth Yama from the thırd, and wıth Varuna from the fourth

33. "Lovıng Nala as thou dost, how wıll thy surrender to yonder four, Indra, Agnı, Yama and Varuna, be to the good? By no means They are shınıng ın thıs assembly, assumıng an ıdentıty of form

34 "Wıse maıd, why dost thou not conclude thıs dıvıne beıng to be Nala[23] nor choose hım as thy consort? Certaın ıt ıs, he ıs not the reed 'nala' It would be an overwhelmıng loss to thee, ıf thou shouldst accept hım not Who else could be thy spouse?"[24]

35. Ascertaınıng these words about Nala to be common also to Indra, Agnı, Yama and Varuna, the charmıng Damayantī, becomıng restless, felt a certaın grıef, just as the tide of the ocean feels the submarine fire

36 Just as ın the presence of a dıversıty of doctrınes, people do not belıeve in the truth of monism, the fifth alternatıve, though truer, four other theorıes, wishıng to wın this (faıth), beıng engaged ın preventıng such a belıef (in monısm) from gaınıng ground · sımılarly Damayantī, ın the face of thıs doubt about Nala, dıd not believe ın the realıty of the fifth alternatıve, though more genuine than the rest, four other persons, desirous of wınnıng her, havıng prevented her from acquırıng such a trust

37. Kalı wıll oppress Nala ın the future, but Dvāpara[27] already made the beautiful damsel suffer In thıs world, the two

22 Applıed to Varuna "Is ıt thy wısh that hıs hand should be free fro the (customary) noose 'ın order to press thy h d' (ın marrıage)? What men goıng by water does he not protect? It ıs not proper etc

23 Or, He is not a god He ıs the lord of the earth Why dost thou not conclude hım (to be such) nor choose hı etc

The verse ıght be applıed to each of the four gods, ın whıch case the general constructıon would be

"Wıse aıd, he ıs a god. He ıs not a lord of the earth Why dost thou not conclude hım (to be ch) ? Certaın ıt ıs, he ıs not Nala He has a ghty radı ce, lookıng lıke Nala to thee. If thou shouldst accept hi not. ... . The अन्वय this case ıs विदुषि एष देव., न धरा गत्या: पति· । .... नायं नल. हु । (अयम्) अतिमहा·, तव नलाभ: (भवति) ।

25 ı e., Nala

26. See Appendix on phılosophıcal allusions

27 The hostılıty of Kalı and h co panıon Dvāp a ıs des ıbed ın C to XVII "Dvāpara" here e s really "doubt", "uncertaınty"

malevolent ages Dvāpara and Kalı could not tolerate the marrıage of Damayantī and Nala.

38 We know, at that moment, ıf ever, Cupıd who has bewılderıng arrows, dısquıetıng her sımultaneously and separately wıth regard to each of the (five) Nalas, obtaıned a success for the number of his arrows

3 Damayantī never loved Nala for hıs beauty, she who rejected those gods who had Nala's beauty Love of one beıng for another bursts ınto bloom, born solely of the maturıty of one's deeds done ın another bırth

40 "Where shall I get that bırd whom I mıght questıon? By ıts words I should know Nala as before." Thus the wavy-haıred aıd, her mınd subject to Cupıd, recalled at that moment the dıvıne swan assocıated wıth Nala.

41. Wıth a fervent ardour she looked at each of them over and agaın, but perceıved no dıfference between them five Then as ıf wıth a frenzıed mınd that raısed a hundred doubts and a aın re oved them, she saıd thus.

42. "There ıs a certaın notıon among people that there are two moons; but there ıs a cause for that error, the first beıng the pressıng of the corners of the eyes, whıle the contıguıty of transpare t objects is the cause of the notıon of ımage But no reason there for my ıllusıon about the dıversıty of these[30]

43 "Or, ıs the jovial Nala jestın with me, assumıng a dıversıty of forms? Endowed wıth the power of knowled e, does he not perhaps possess this art, as he does the art of knowıng the feelings of horses?

44 "Is one of them Nala? Is another Purūravas? Is another Cupıd? Are the other two the Aśvins?[31] Am I not perhaps mıstakıng them for Nala, alıke as they are by vırtue of the pre-eminence of their beauty?

45 "Erstwhıle too on every sıde dıd I see my beloved Nala, whelmed as I was with grıef at hıs absence Why hath that plight of ıne returned a aın, by the play of which I see these unreal Nal s?

ı.e, all the ve arrows of Cupid see ed to have a s ltaneous effect on her, a tri ph, so to say, for the number five

29. i e, the golden an

30. he thınks she suffer g fro a hallucınatıon, ın whıch Nala appears to her five f

31. Cf 10

46 "Why do I, deluded, thus make wron surmises? Clearly ıt ıs such, a trıck of Indra and the rest. For the goddess herself composed verses on them ın such wıse that they referred to the lords of the cardınal poınts[32] as well

47 "How can any mortal sıgn be vısıble ın my lord whıle he ıs amıd these five who are deludıng my mınd ? Alas, why is ıt that these gods bear not theır dıstınctıve marks, such as the possessıon of dust-free bodıes ?

4 "Shall I beseech the gods to give me Nala ? Or, away wıth them, stubborn ın spıte of my daıly worshıppıng them for Nala ! Theır hearts are dreadful, lıke caverns, the ocean of theır kındness beıng drıed up by the ımpact of Cupıd's Wıtherıng Arrow.

49. "Ye gods, lords of the cardınal points, lıke as the beneficıal mıssıon of merıtorıous books, even after they have acquıred a beauty of letters derıved from reed pens, vanıshes when the books fall ınto deep wells, to wıt, ınto the possessıon of fools , so lıkewıse, why hath your benevolent mission, vırtuous as you are, dısappeared, alas, even after you have assumed Nala's beautıful form [33]

50. "What was wrıtten by God on the tablet of some one's forehead, though unsuıtable, was bound to come about, removıng somethıng that was suitable for hım What desıre should I now cherısh ın my heart ? Not the rays of the sun, but snow consumes the lotus

51. "That I thus unlucky here I surmıse from this: eve the (all-gıvıng) Kalpa tree when I ask for Nala becomes surely mıserly towards me Its hands, the tıps of its leaves, have their fingerlıke young shoots feverishly shrınking

5 "Shall I put the garland of choice in the hand of the goddess,[34] sayıng, 'Whoever amıd these is Nala, place it upon hım' ? But then I would make her the enemy of the ods, and I would not hurt a ȷewel of a frıend for the sake of a mere straw, myself

3 "What ıf I make the arland reach Nala, saying, 'Let hım on these who is the real Nala accept this wreath ın order

32 Agnı, Varuna, Y a and Indra

33 Lıt a charm of co plexıon derıved fro Nala

34 ı e , arasvatī

that I may choose him'? But how can I do so, discarding shame? It would be ridiculous, alas, the entire assembly hearing my words.

54 "But why does the last Nala, though just like the other Nalas, drench my heart with streams of nectar? Or, perhaps, in spite of the similarity in letters between the first and the last word, the grace of the beauty of alliteration flashes in the last word[35] only."

55 Thus rejecting the surmises arising in her mind, Damayantī could not come to a conclusion with regard to any. Her face, with its joy marred by grief, resembled then the moon overpowered by the sun.

56 Epilogue

Śrīhīra, etc In his epic, The Story of Nala, full of sweet things, the thirteenth canto, an ocean of poetic emotion, has come to an end.

35 The last line of the verse is ex ple D ay tī sets aside the possibility of the last one being the real Nala, as the last of a group has often a more delightful appear ce than the rest.

CANTO XIV

1 Then in order to obtain Nala, Damayantī eagerly set about the gratification of the gods The Creator made Surabhi the wish-cow of the gods, but he made the gratification of the gods the wish-cow for men

2 The gods are a grove of all-giving Kalpa trees to us, bearing choice sweet fruits as a result of the provision of water-basins, namely, the ceremonial circumambulations to the right, and pourings of water, to wit, the offering of unguents and incense.

3. Full of faith, she bowed to the gods, uttering their names The salutation of those who have faith in the gods is a synthesis of the components constituting an all-encompassing success

4. As she, in her heart, visualised the omnipresent gods by force of meditation, her vision became to her a surety of the fulfilment of her desire The gods, once seen, vouchsafe a noble boon

5 There she worshipped them, while the people in the assembly looked on amazed Flowers bloom when fruits are coming, the gods likewise rejoice when a result is about to be won

6 She then worshipped them with hymns and bunches of flowers, fresh and delightfully soft, hymns pleasing by their clarity, and flowers by their purity, hymns joy-giving, and flowers sweet-smelling; hymns composed in metres regulated by syllabic instants, and flowers growing on Mālatī plants, hymns that had sixfooted verses accompanied by songs, and flowers that had singing bees

7. Single-minded, she meditated on the gods, installing them on the lotus seat of her heart by mental concentration The unclouded contemplation of the gods is the prelude to the attainment of a result desired.

8. Thereupon the four gods, pleased of themselves, were satisfied at that amount of her devotion How much blowing would fire need when it wanted to be manifest of itself?

. Having obtained the favour of the gods, she recalled the manner of composition of Sarasvatī's pleasant speeches. The gods, indeed, when pleased, give nothing else than that they grant a well-ordered mind

1 Keeping in view the last Nala,[1] she then connected with

1. i e, the fifth or the real Nala.

ıts specıal subȷect each verse, whıch was applıcable to one or other of the gods, but was ırrelevant wıth regard to any one else[2]

11 At that moment she came to know that the verses (taken separately) referred to the womanly devotıon of the regıons of the sky to each of the dıvıne regents[3] on account of the dependence of each regıon on one or other of them But, taken together, they referred to Nala alone , even as the dıverse regıons, all combıned, were subȷect to Nala alone[4]

12 (Now) she surmısed that each of the verses whıch was applicable respectıvely to Varuna, Indra, Yama and Agnı, referred to Nala, when combıned wıth the rest Each one of the verses then served to sıngle out a god who was not Nala

13 When she concluded the last one to be the kıng, her heart was replete wıth ȷoy Ponderıng on Sarasvatī's way of speakıng, she saıd wıth a mınd submerged ın an ocean of thought

14 "Verily she has an extraordınary way of speakıng For she ıs Sarasvatī assumıng a corporeal form Speakıng wıth a twofold meanıng, she honoured Indra and the other gods, and sıngled out to me Nala as well

15 "As a favour to me, she strung together four garlands of speech[5] to ındıcate Nala clearly Two of them[6] could sıgnıfy Nala Lo, my own delusıon was great

16 "That those words of her conveyed a twofold meanıng ıs verıly the play of her poetıc power For even the dıvıne lords of the regıons, altogether dıfferent (from Nala), played the role of mortal kıngs

17. "Dıd the goddess then approve the reȷectıon of the four gods, Indra and the others, as they were beıng poınted out one after another ? Dıd her pleasant speech, therefore urge me towards Nala ? O what a delusıon came over me !"

1 At that moment Damayantī saw that the earth was not touched by the gods, who surely consıdered the Earth to be the wıfe of another holdıng with devotıon the feet of her consort Nala[7]

2 ı e , she now understood that the verses 13 10 etc , though apparently applıcable to Nala as well as the gods, referred only to the gods and not to Nala

3 ı e , Indra and the other three gods

4 ı e , hıle each of the dıvıne regents ruled over one or other ɔf the regions, Nala, beıng a kıng, was the aster of all the regıo

5. 13 -31 6 13 29, 30

7 Nala beıng a kıng, the earth was his wıfe The gods of course do not touch the gro d when they are on the earth

19 Coming to the fore, she saw in the gods no blink of the eyes, but noticed it in the king, as if it were saying, beckoning to her, "Come here, and be united with Nala"

20 The maiden perceived no dust of the earth on the gods, but saw it on Nala Doubtless it was attached to him from the Earth while she gave him, her husband, an embrace[8]

21 She saw on Nala, but not on the gods, perspiration that looked like a layer[9] of diamond on a beautiful surface of gold, as if it wished to abate within his frame, eager to embrace her, the heat caused by its separation from her.[10]

22 The maiden saw that the garlands of the gods were fresh, but that of Nala was fading, as if it thought, "Having won this tender maiden to-day, will Nala have any regard for me?"

23 She saw in Nala, but not in the gods, a gleam that seemed to declare, "How much will the gods assume of his beauty? Nala's gleam is still not theirs"[11]

24 The idea which had first risen in her mind about Nala corresponded with these signs. From the manifestation of these characteristics she knew also that she had obtained the favour of the gods

25 Then love urged the damsel to place her wreath of choice on Nala, while shyness held her back Equally did she bear the ur e of both.

2 Eagerly she made a strenuous effort to make the wreath embrace her beloved But from shyness and stupor, not even a sli ht stir was there in her lotus hand

27 The beauty of an overlord came over the Sentiment of Eros abiding in her heart, which held a parasol, the dynasty of the moon,[12] and was made to rock like a swing by bashfulness and love.

2 Her hand, eager with the wreath of choice, going towards her beloved, stopped again Her everchanging glance went half way towards her beloved's face, but back it came again

8 Cf Verse 18

9. Lit sprout

10 Lit to abate the heat of his body caused by separation, (a body) desirous of embrac g

11 The gods have no shadow Nala's shadow is fancied a le Chāyā eans both 'shadow' d 'gle '

12 Nala, a scion of the lunar dynasty, is fancied as a royal umbrella under which love thrives like a king in Da ayantī's heart

29 Her heart had already reached her beloved, but her eyes could not move The popular saying that shame abides in the eye was at that moment clearly made true by her

30 Somehow casting a glance at the beauty of Nala's lotus face, the bashful maid half looked at that orb of the moon, Sarasvatī's face

31 Perceiving those feelings of hers, the goddess spake thus to her feigning to be ignorant "The screen of the wave of thy shyness doth not allow even me to discern thy thoughts"

32 No sooner did she whisper the letter 'Na', half of Nala's name, in the ears of the goddess[13] than she became overwhelmed with shame She bent her head low, rubbing her fingers one against another

33. Sarasvatī, taking hold of her hand, led her towards Indra with a smile But Damayantī proved true to the significant name Perverse, common to women in general[14]

34 The goddess started to take her to Indra (again), smilingly pulling her by the hand At this she drew back her hand with a start, as if it had been placed by mistake on a serpent's body.

35 The goddess of well-being associated with the sovereignty of heaven grew jealous, when she saw Damayantī going towards Indra But, affectionate to Indra, she was ashamed to see Damayantī then turn away from him

3 . "I heard thee say No in respect of Nala So name some other suitor" Exhorted thus by the goddess,[15] Damayantī, tossed by the conflicting emotions of bashfulness and love,[16] indicated Nala with her eye

37 While the gods laughed, placing their hands on the hands of the nymphs, Sarasvatī, fondly embracing Damayantī, and leading her to the middle of the passage running in front of the mortal kings and the divine lords of the regions of the sky, made her look like a travelling idol of the goddess Durgā.[17]

13 Lit As soon as the letter was admitted into the ears of the godde

14 वामा "woman" means literally "perverse"

15 D ay tī had uttered 'Na' (न) in her attempt to name Nala arasvatī pretends that it was a No, rejecting Nala

16 Lit D ay tī who was an arena of a duel between bashfulness and Cupid

17 Durgā idols are still carried in procession in Assam and engal on the Vijayā Daśamī day See, however, Vocabul y under पान्थदुर्गा.

38 Seeing her going unasked,[18] slowly and slowly in the direction of Nala, Sarasvatī turned her back from the middle of the way, wishing to take her again to those very gods

39. But Damayantī repressed the close embrace of the goddess, even as a newly married bride does that of her spouse, briskly moving her lotus-stalk neck as she turned her lotus face away,[19] (a face) distinguished by[20] the humming noise of those bees who were her maiden friends

40 The goddess, with the corners of her lips drenched with a smile, said then to Damayantī, who was by no persuasion willing to go towards the gods, "Thou with the orb of a face excelling the moon! what suspicion canst thou have towards even me?

41 "Without bowing at the feet of the gods, without fully obtaining their permission, how can thy desire to choose Nala as thy consort be proper in the face of the hostility of the gods?"

42 Once more taking Damayantī by the hand, who grew confident at these words, the goddess made her bow to the gods and said to them, "Your kindness she now deserves, devoted to you

43 "Ye lords of the regions of the sky, this devoted woman chooses you not as her consort, for you are many, nor any one among you for fear of humiliating the rest She seeks therefore to choose this king, who is but portions of yourselves combined in one

44 "Long ago did the Creator bring about Damayantī's marriage by choice, through the (chance) contact of her wreath with Nala on the way as well as her dalliance of love through a (chance) embrace of Nala [21] What then remains that you attempt so much to thwart it?

45. "Or, perhaps it was a desire to bring fame to Nala, never deviating, along with his subjects, from the path of observance of caste duties, that brought you to the earth, you who were pleased with this manner of his activity."

4 Sarasvatī took her to Nala, when the gods, on hearing these words, gave their permission with significant movements of their eyebrows, their lips playing with smiles in the orbs of their faces at these words of the goddess

18 The reading अदेशिताम् has been adopted

19 Lit making her lotus face such that its stalk grew agile in turning aside

20 Lit arked by a symbol, the hum ing noise etc,

21 See 6 49-55

47. Sarasvatī brought Damayantī's hand, charming with a wreath of Madhūka flowers, near the neck of that moon of the earth [22] Her hand was immovable even by Cupid, while she stood motionless with shame

48 Round Nala's neck the bride then let fall the wreath of Madhūka flowers, decked with Dūrvā shoots, as if it were a line of letters offered in writing in token of her acceptance of him

49 The king bore round his neck that wreath of flowers, looking like Cupid's noose, and beautiful with deep blue Dūrvā blades resembling in lustre the sentiment of Eros [23]

50 Methinks, with a face downcast with offended pride, Damayantī jealously looked at that garland, which was flashing bright in contact with Nala's body, and had on it an emerging line of thrills, the tips of the Dūrvā blades

51. From the mouths of the beautiful women of the city there went up a loud Ulūlu sound, a sort of auspicious song of theirs, the letters of which issued forth as if incoherent from joy

52. The wreath of Madhūka flowers, resting on his spotless bosom, and mirrored on it, looked like a line of Cupid's arrows, partly lying on the surface and partly gone inside

53 At that moment, while Damayantī's body bristled with thrills, all her hair seemed to stand on tiptoe, eager like children to witness the bridegroom's charm

54 She, with the charming lips, brightly shone, all her limbs bristling with the tips of her hairs, as if she were Cupid's archery platform, bedecked with target poles

55 At that moment did all her movements vanish, as if blown away by the gusts of wind loosed by Cupid's arrows Or, perhaps were they for a moment cajoled away by Kali in order to make with them a vigorous effort to win her for himself.

56 While Cupid caused that perspiration in Nala's hand, which was touching the wreath bestowed by her, he was creating, as it were, the ceremonial palmful of water[24] for the coming marriage, a mighty festival

57 Tender as she was, she resembled cotton wool So it was natural that she should be shaken by the blasts of air from Cupid's

i e, Nala

23 This is the conventional colour of शृङ्गार.

24 Ref to the water poured on the bridegroom's palm by the bride's father in token of the bride being given away

arrows But a wonder ıt was that Nala, a great maınstay of the earth, should have a vıolent tremor on account of them

58 The wreath of flowers, reflected ın the tears of the (rıval) kıngs, seemed to remaın thrust ın theır very eyes, judgıng from the redness of them But rıghtly were Nala's eyes wıde open,[25] whıch seemed to drınk ın the wreath

59 From the joy caused by the touch of Damayantī's hand, Nala was so greatly benumbed that he long resembled a pıllar fixed for Cupıd to aım hıs arrows at

60 Close to hım, the rulers of the regıons of the sky, renouncıng that beautıful form, now recedıng from them, assumed theır own forms, just as someone resorts to beggıng, renouncıng an empıre, or goes over to old age, traversıng the perıod of youth.

61 The erstwhıle hıdden (thousand) eyes of Indra, as he was castıng off hıs dısguıse as Nala, appeared first, as ıf from a desıre to see the beauty of Damayantī's emotıons, each eye vyıng to be first.

62 She (now) saw an approachıng sage, the founder of a famıly group, whom Indra, enemy to hıs own famıly, seemed to place ın front of hım as a noble frıend, on account of the obstacle to Indra's marrıage wıth Damayantī, for a marrıage depends on the favourable character of the ancestral famılıes of the brıdegroom and the brıde

63 Agnı enveloped hıs body wıth shootıng flames, as ıf he wıshed to destroy wıth torches the mıghty gloom of the ınfatuation caused by hıs love

4 Alas, Lıght, the companıon of Agnı, appeared faınt ın the day, as ıf ıt quıckly hıd ıtself from shame before the people, because Damayantī dıd not choose ıts master Agnı

5 Yama assumed a form, emıttıng gloom, and dreadful wıth eyes red as a cloth dyed wıth red lac, (a form) accompanıed by a mace, as ıf he were then Wrath comıng to occupy the hearts of the kın s[27]

25 Lıt The ınterıor of the kıng's eyes rıghtly adopted a dılatıon See also Notes

26 e g, the brıde and the brıdegroom should not belong to the same ancestral famıly or gotra Indra, being a god, has no gotra he ıs besıdes saıd to have destroyed his gotra, ı e, kılled hıs kınsmen Unable to satisfy gotra condıtıons, he brought wıth him a pravara or the founder of a famıly group as a substıtute ee Notes for detaıls

27 ı e, the rejected suıtors

66. Citragupta, Yama's highly meritorious scribe, and the deep colour[28] of Yama's body which had been marvellously concealed came into view together The former put ink on the surface of a writing leaf, which ink the latter claimed to surpass[29]

67 The mighty Varuna shone forth, assuming his watery form, and bearing his noose fixed in his hand, the tie of his mind, slackened at that moment with regard to Damayantī[30]

6 The lord of the waters was indeed without any companion, for he misunderstood the precept "One should come to a woman in the company of some one else", and thought "How can one, accompanied by one's wife, win another woman"?[31]

69 Thereafter Sarasvatī also manifested her divine form, pleasing to Visnu Perceiving her with her emblems coming into view, the maiden wondered no more at the manner of her speech

70. Indra and the other gods, who were displaying this fun of transmutation of forms, in that onlooking assembly of heroes, caused, alas, the discomfiture of magicians, destroying the means of their livelihood

71. Then looking at Nala and Damayantī, who attained the unattainable object of their desire, both charming with the emotion of their mutual love, Indra, the mighty sovereign of the Golden Mountain,[32] then said, delighted in his heart

72. "Damayantī, so to thee is given this king, a boon that is rarely obtained Nala, because thou sincerely executed thy mission,[33] here is my favour to thee—

7 . "In sacrifices will I partake of thy oblations, assuming a form visible to the eye Many doubt the existence of gods inde-

28 Lit attribute

29 i e, Yama's colour was blacker than ink

Lit bearing his noose fixed in his hand, as if it were related to the loosening of the tie of his mind, effected at that moment with regard to her

31 Considering the weakness of human nature, moralists advise en to come to a woman in the company of some one else (सद्वितीय) Varuna, however, misunderstood the saying and took the compound द्वितीय to e "acco panied by one's wife", for the word द्वितीय eans a wife. He thought सद्द्वितीय ससहाय meant द्वितीयया सहधर्मिण्या वर्तमान· Varuna's epithet जलाधिप "the lord of the waters" is here purposely ed, it sounds like जडाधिप "the lord of fools", "a ter fool"

32. Meru

33. The ion to Da ayantī on behalf of the ods

pendent of sacrificial formulas, not seeing any sacrifice partaken of by us[34]

74 "When the end comes, be merged in Śiva and Pārvatī, thyself and thy wife The anxiety 'What shall I be like at my death?' doth indeed oppress the heart of a sentient being

75 "On the bank of the river Asi, near Vārānasī, a city will rise for thee to live in, called after thy name For, if thou lived in Kāśī, desirous of salvation, the joys of Damayantī's company would be curtailed"

76. Then the god who is the mouth of the gods,[35] that are familiar with the taste of sacrifices, having wreaths of smoke for beard, said to Nala, "May thy prosperity be unbounded as the milk of that wish-cow, thy own vision of me

77 "May my body which serves to burn and cook be subject to thy will Becoming its master, do thou excel Cupid, whose body was destroyed by this very body of mine

78. "Food, fish, drinks and the like, may they, prepared by thee, surpass nectar in taste King, I know thy searching nature with regard to the culinary art"[36]

79 The god who is the son of the sun,[37] also pleased of himself, said to the king, "This my tongue hath long been eager to give thee a boon on account of thy deeds

0 "Let all kinds of weapons along with their appurten ces appear to thee, the conqueror of enemies Nothing higher than this is worthy of being attained by those whose life is consecrated to the hero's vow.

1. "Even if thou shouldst suffer the direst turn of fate, may thy heart not deviate from the law. The trio of virtue, wealth and desire appears to abide in the hands of one who forsakes not piety, and is not devoted to anything else"

82. Varuṇa, pleased at heart, spoke to the king words accompanied by a smile, "Having bestowed Damayantī on thee, I give thee now two boons by way of giving her a dowry.

83. "Wherever thou wilt, let there be water anon, even in a

34 This is a reference to M d trin . S Appendix on Philosophical Allusions der 5 39

i e, Agni, so called, because oblations to the ods are offered in the sa ificial fire

3 . Lit acts of cooks

37 i e, Y a

desert. Water doth maintain the life of creatures in the world in a way in which the other elements do not.

84 "At the mere exertion of thy will, let a desert, whose heat expands with the summer sun, turn into an ocean, and then again become the abode of camels as before

85 "In contact with thy limbs, let there be freshness and a divine exuberance of fragrance in flowers Nothing have I seen like flowers that produces both religious merit and bliss"

86 Smilingly did Sarasvatī, too, say in joy to the king, "Shouldst thou not accept something from me, bringing as I do delight to thy beloved?

87 "The wise should not despise a thing, though slight, which comes without one's asking Offered by an honourable Fate, methinks, such a gift of love is worthy of a high esteem

88 "King, reflect inwardly and meditate always on my pure mystic formula, which, without any form, embodies Śiva, and is accompanied by the moon,[38] and represents the form that goes by the name Pārvatī and Parameśvara, universal, but twofold owing to the union of two shapes, male in one half and female in the other[39] May this formula prove effective to thee!

89 "The virtuous man who cherishes in his heart this my formula called Cintāmani (Wishing-stone) becomes a master of eloquence with a speech drenched with the nectar of fully developed sentiments He acts as Cupid in charming even the gazelle-eyed maids of heaven No use speaking much Whoso longs for a thing doth obtain it precisely with the help of this

0 "If he who is solely devoted to me meditates on my figure composed of mystic formulas, concentrating his mind on me, and worshipping me with lovely flowers, perfumes and the like, as I ride my beautiful swan, and, if he, at the end of a year, puts his hand on the head of someone, whoever he may be, the latter, too, will of a sudden compose elegant verses Worth seeing is the marvel of this particular form of mine

38. The formula in question is ह्रीं which contains itself Śiva's name हर inus the vowels The formula being regarded as the embodiment of iva, it is described as being accompanied by the oon supposed to be on Śiva's head The 'moon' (इन्दु) means also the Anusvāra of the formula

39 The reference is to the Ardhanārīśvara form of Śiva, half male and half female. Sarasvatī's formula propounds the true nature of this form, and while repeating it, the devotee is to visualise in his heart the ysterious dual form embodying the ale d female energy of the universe ee also Notes d Vocabulary under चिन्तामणिमन्त्र

91 Ornament among kings! every day will I make Damayantī, famous as a woman, and an abode of virtues, devote herself more and more to the sport of clasping thy neck, cherished she is with emotion in thy heart Everyday will I make also the Vaidarbhī style, famous among the styles, and an abode of merits, entirely devote itself to the game of word-play in the utterances[40] of the poetic narrator of thy life, it is replete with poetic emotion in his heart

92 "For the joy of men, pure verses on thee will plentifully emerge from the mouth of the poet who, inspired by myself, will celebrate thy deeds Like Visnu, wilt thou be renowned as the holy-famed destroyer of the sins, brought by the Kali age upon the people of the mundane sphere"

93. The goddess and the gods then said (to Damayantī), "Say, what desired object shall we give thee, the crown jewel of the world? Nothing is unattainable to thee, who art chaste Ah, let him who wishes to infringe thy vow be reduced to ashes!

94 "Astonished art thou to see us assume our (real) forms, discarding our disguise In thy heart, too, let knowledge spring up to acquire its form, wisdom"[41]

95 While the gods betook themselves to the sky, having thus granted boons, there rose in a moment a mighty noise from the utterances of the attendants of the kings who were rising from their seats, the noise deepening with the sound of drums beaten by a multitude of gods

96. The rival kings, in spite of their jealousy, did not impute any blemish (to Nala), which had no place in one who was virtuous and pure-famed, nor did they utter anything having semblance of martial ardour with regard to one who had obtained divine weapons by virtue of boons But, with their sighs, they made Damayantī's heart full of a profound pity

97 Turned by those kings into an incarnate deity of the river of the sentiment of pathos, Damayantī at once besought her father and made him give to them the worthy ones among her friends The kings, too, held back their lives, which were bent on departure, because Damayantī was not theirs, out of consideration for those

40 Lit throat

41 According to Nārāyana In thy heart, too, let knowledge spring up for thee to assume y desired form.

damsels, who constantly imitated their comrade, learning from her all her arts.

98. Alas, as Nala, equal to Indra in splendour and glory, was then about to start for his mansion, a shower of flowers fell from heaven, as if it were Indra's fame assuming a corporeal form, shedding tears,[42] to wit, the honey of the flowers, with bees dropping on it.[43]

At that moment the gods, leaving the king, a portion of their own selves, felt a pain that is caused by the mutilation of a limb Sarasvatī, too, full of anxious thoughts as she was departing, looked at Damayantī, the abode of her own grace, turning and turning round

100 On that festive occasion of giving a daughter in marriage, king Bhīma singly, Nala and Damayantī both, in order to wipe off the evil words of the (rejected) kings, and the kings, who were many, as they were going each to his own camp, all these played, played and played auspicious music in joy

101 Epilogue

Śrīhīra, etc. In the beautiful epic, The Story of Nala, composed by him, whose fine sayings are clear as the autumnal moonlight, the fourteenth canto, brilliant by nature, is finished

Indra's f e is f cied as a wom shedding tea , because he was rejected by D ay tī

43 The honey refers to the tears, and the be to the llyrium paint applied to the eyes of a wo

CANTO XV

1 The king of the land of Nisadha,[1] honoured with that wreath of choice, then went to his tent,[2] showering vast riches on the panegyrists, particularly on those who sang Damayantī's virtues

2 On the way he gave away gifts in such a manner that the heaps of jewels, left behind like straw by the minstrels feeling that tremendous burden, were long gathered in plenty by an eager crowd, as if they were grains of corn left behind by reapers in the fields

3 "Should he[3] not be ashamed to have taken a woman in the open assembly?" "How can a person with excessive beauty be happy?" Such utterances of the sycophants of the (rejected) kings were drowned by the recitations of panegyrists and poets

4 The imputation by enemies of petty faults that are untrue serve only to set forth the innocence of the good If a charge were true, there would never be an attempt to attribute a false guilt

5 The king of Vidarbha, too, in a cheerful mood, entering the inner apartments with his daughter, said to the queen who was in suspense, "Anxious one, accept thy son-in-law, Nala

6 "In comparison with the lustre of Nala's body, Cupid is mere straw He will sanctify our family with the splendour of his lineage Our daughter alone knows how to single out such a suitor amid a gathering of the heroes of all the three worlds

7. "Let gazelle-eyed women perform ceremonies, regulated by womanly convention, and befitting the auspicious occasion of a marriage We shall carry out the injunctions laid down in the scriptures and the law books" Thus he said and went out.

8 The assembly of astrologers, looked at in the face by the king on going out, declared the astrological moment to be free from defects caused by the rise and fall of planets by virtue of its perfect qualities Thereupon the king made preparation for giving his daughter in marriage

. He then sent word to Nala through a messenger, "Let my family and my daughter be favoured by thee. To-day, after a long

1 Nala

2 i e., the royal tent destined for his use during his stay in king hīma's capital

3 i e, Nala

space of time, let the sprout of our desire grow into leaf by virtue of the ceremonial water washing thy feet"

10 Hearing the echo of king Bhīma's words going up thus from the messenger's mouth as from a cave, Nala said, 'Here I go I bow at the feet of my superior' He sent back the messenger, liberally bestowing gifts on him.

11. The king of Vidarbha, when he heard the messenger's report, waited for Nala, full of esteem, even as the eager Cakravāka bird, hearing the crowing of the cock at the end of the night, waits for the sun

12 At that moment, in one place, a woman expert in painting felt a certain pride, being selected (for the task) [4] Another, expert in making cakes, acquired a certain dignity by reason of her occupying a high seat.

13 The facades of all the houses of the city, tinged with a beam of joy, shone forth with the rays shooting from the gates of pearls and gems, (rays) assuming the sportive role of travellers

14 At that moment, wreaths of flowers, out of season, and made with strips of cloth, were spread over the streets like a canopy, fearless of heat, and confounding even bees owing to their being so richly perfumed

15. The citizens shone, covered with ornaments The houses shone with their lustre heightened[5] by many-coloured paintings. In the city, the very form of the earth seemed to be transformed on account of the bejewelled floors of the houses

16 Then rang bells in continual peals in the city. Harps sou ded in highly swelling tones Flutes reached a high pitch of into ation Drums sounded unrestricted by any limit

17 Lyres were not drowned by flutes, nor flutes by singers, nor singers by cymbals Cymbals were not drowned by tabours, nor tabours by drums, nor drums by tambours, nor tambours by drums

1 The far-spreading noise of the crowds, deepened by the sound of wonderful musical instruments, and mellow with its resonance on the waters of the ocean, more than filled[6] the ears of the elephants on the limits of the regions of the sky.

1 . In conformity with family custom, lifting up golden pitchers, a multitude of matrons then bathed the princess on a raised platform, beauteously gleaming with decorative designs[7]

4 Lit put forward

5 Lit. bathed

6 Lit was not cont ed

7 See Vocab under चतु५ .

20 With their mouths bent, the pitchers carried mango-tree sprouts, which seemed to be the gloom of their deep disgrace, for they were conquered and reduced by her breasts to the position of watercarriers, as if as a mark of their slavery[8]

21 Drenched with water over and again, and becoming gradually radiant with a silk scarf shining white,[9] she, at that moment, perfectly resembled the meeting point of the rainy season and the autumn.

22 Radiant with a white-shining silk scarf, with her raincloud lock of hair dripping water, she at times resembled the sky, once made gloomy by rainclouds rent asunder, and (then) beautiful with the lustre of the moon

23 Verily the lock of her hair, scattering for a moment clear running drops of water, shone forth, as if it were emitting white pearls of fame, earned by its conquest of the dark bushy tail of the Camarī deer

24. Made brighter by the water on her body being wiped off with a tender cloth, she shone much like a golden image, glowing clear from being burnished with a stone

25 If gold were to learn the art of being fragrant from the slightly opening flower-leaves of the golden Ketakī, it would acquire the grace of her limbs, redolent with beauty-paint, and shimmering with a gleam

26 Expert in all the arts, the girl friends of Damayantī, who was taken to the middle of a bright platform, adorned her in a moment neatly on every limb by virtue of their long training in their art.

27 She who was beauty's climax even without any adornment was adorned by clever maids, and seen to be fairer But who will have the skill to prove that she shone not by her adornment, but the adornment shone by her ?

2 . On receiving an ornamental mark of red arsenic on the forehead, her face, embellished by her lips and eyes, surpassed in beauty the moon with a Campaka bud offered to it in worship,

8 Da ayantī's breasts are imagined to have defeated the pitchers and made them their slaves The customary mango leaves attached to the ouths of the pitchers represent the gloo of their disgrace.

9 Also, bright with the moon, her silken scarf.

after it has been worshipped with blossoms of the Bandhūka and the lotus [10]

29 A certain damsel tied her lock of hair, a spray of flowers, softened by the smoke rising from the censer Her hair was a mass of yarn for the making of the cloth of darkness enveloping the night of blindness brought by Cupid to her royal suitors

30 It was after a long while that a girl, who repeatedly bound the fume of incense, taking it for a lock of hair, came to bind Damayantī's Cāmara-like hair, having inferred that mistake of hers from the smiles of her maiden friends

31 Her wavy flowing hair, with buds of Karuna flowers then set in it, resembled the Yamunā undulating with dense ripples, that looks as if it were being dragged by Balarāma's plough [11]

32 The gold band worn by her on the forehead was a flash of lightning accompanying the clouds, her hair The lightning's permanence, maintained by nectar,[12] I surmise to be due definitely to its contact with the moon, her face [13]

33 The curls of Damayantī's hair gleamed on the border of her brow-ornament, as if they were winding curls of sooty smoke issuing from that light, the ornamental mark of red arsenic on her brow

34 The ornamental line drawn with collyrium (on her temple) brightly shone, reaching unto the corner of her eye It seemed as if the Beauty of her youth[14] cast that thread to enlarge her eyes [15]

35. That line was perhaps painted not with collyrium It was a trail left by the sapphire-like pupil running to the eye-corner oft and anon with an amorous grace Was it painted with the pupil's darkness-born gleam ?

10 The face with the ornamental mark on the forehead is compared to the moon worshipped with a Campaka bud, while the lips and eyes are compared respectively to Bandhūka and lotus blossoms

11 ee Notes

12 Lit The permanence of its life-span which resorts to nectar

13 The face is the moon, and the gold band a flash of lightning made permanent by the nectar of the moon.

14 Lit The second beauty of age

15 The line ' question is compared to a thread dipped in ink, which an artisan casts on a plane surface in order to have the impression of a straight line Here the artisan is Damay tī's youth, whose otive is perhaps to reconstruct her eyes on a larger plane

36 In contact with that line of collyrium, Damayantī's eyes acquired the beauty of two lotus blossoms, used by Cupid as his arrows, and imprinted[16] with the line of scars left by the bowstring on Cupid's hands

37 The rent near the eyes of the black antelope bespoke the fact that the Creator wished to put out the eyes of the animal, thrusting his finger-nail into them, for their offence in bearing resemblance to Damayantī's eyes at the time of creation [17]

38 Damayantī's ears, heavily pressed by the eyes,[18] installed on themselves two ornamental blue lotus buds, knowing them to be rivals of the eyes

39 The two decorative lotus buds, worn by her, shone forth, as if they were the eyes of some onlooking appreciative swain, made blind by Cupid The eyes dropped on her, and remained attached

40 Cupid viewed Nala as his sole target, provided as he was with arrows, Damayantī's lotus eyes, appearing within the curve of a bow of Palāśa flowers, to wit, the radiance of the gems of her ear-rings

41 Did her face, having conquered those moons, her jewel ear-rings, reported to be jealous of her face, bind them with the creeperlike ears, taking the ear-rings for two moons, without investigating whether the charge of jealousy was true or false ?

42 A girl friend, after she had made Damayantī put on the ear-rings, said to her, "Verily the contact of thy moonlike face with these ear-rings on either side will, in respect of the growth of love in thy beloved, have the same effect as the association of the moon with Venus and Jupiter[19] has with regard to the birth of a child "

43 The wax, applied to her lips for brightening the lustre of their red lac paint, shone forth, clinging to the border of her nether lip, eager to abide on the nectarlike lip, having forsaken honey

44. Verily her throat resembling a young sapling, by virtue of its melodious voice, passed formerly for a lyre without any qualifying epithet Then when it received seven pearlstrings looking like the strings of a lyre, it clearly shone forth, as a seven-stringed lyre

16 Lit touching
17 Or, at the time of her adornment Lit at that time Cf 8 38
18 Eyes stretching as far as the ears are regarded as beautiful
19 Supposed to bring luck

45. The fair[20] maiden's arms, accompanied each by an auspicious conch bracelet, shone forth, as if they were each attended by a young lotus stalk to learn the art of being soft from the arms

46. The fresh paint of red lac applied to her feet was at that moment surmised by people to be fresh sunlight, emerging after long embracing a pair of lotus blossoms, having parted with them at the coming of the night

47. It was not red lac It was clearly Cupid's glowing[21] fire, which, having offended the beautiful maid,[22] now[23] waited upon her feet, thinking of her union with her lover

48. Since her limbs looked beautiful by themselves, and adorned each other, nothing could those adornments claim Useless it was to make them

49 Each successive feature of beauty, growing by degrees higher and higher, which she acquired in contact with her ornaments, broke the chain of the idea of limit, owing to (fresh) beauty coming and coming to the fore.

50 While she was looking at the reflection of her face on the gemlike surface of a mirror, she shone as if she, bringing her face close to the moon, measured the difference between the two

51. The moon, defeated by her face, assumed a magic form, visible to those who have a notion of seeing two moons in the sky [24] But, still was it defeated by her face, assuming a plurality of forms, in the mirrors, simultaneously displayed by two of her maiden friends

52 (Amid the reflections) on the two mirrors held before her by her two friends, was only one her face, and the rest[25] lotus blossoms ? The flowers were seen to acquire a resemblance to her face, having ended their lives by nightly devotions in the midst of frost.

53 She was surrounded by bows, the rays of the gems of her ornaments, (bows) with oncoming arrows, to wit, the bees coming

20 Lit fair-toothed.

21 Lit marked by redness

22 i e, while she was pining for her lover

23. Lit thereafter

24 i e, in order to surpass Damayantī's face, the moon assumed a dual form visible to certain people See Vocab under द्विचन्द्रधी.

25 Lit the others which were many, i e, the reflections of the faces of her friends

26 Cf 2 39 and 7 35.

to her, takıng her for a wreath of Palāśa blossoms [27] She then appeared to be guarded wıth hundreds of thousands of bows, because she was Cupıd's treasure [28]

54 Her beauty attaıned a rare excellence by her ornaments, as does the Gangā wıth ıts specıal sıtes of pılgrımage, as does natural affectıon for someone by vırtue of hıs merıts, as does statecraft by brıllıant turns of luck

55. Wıves of kıngs, who came to kıng Bhīma's great festıval, bowed to Damayantī to avoıd beıng made wıdows by Nala [29] They bore on theır heads the red lac of her feet, as ıf ıt were auspıcıous vermılıon borne for the long lıfe of theır husbands

56 Bashfully droopıng, she then receıved, bowıng as she dıd so, the blessıngs of her parents, Brāhmanas, and devoted matrons, whıch, by theır unfaılıng nature, were equal to the utterances[30] conveyıng the boons of the gods when pleased

57 At the same tıme, ın the same fashıon, servants expert ın the art of decoratıon effected on theır master Nala an adornment worthy of the festıve occasıon of hıs weddıng

58 The persons engaged ın the work, ponderıng over and agaın, tıed[31] the kıng's haır, whıch stole the grace of the feathers of moulting peacocks, left ın deposıt wıth ıt [32]

59 Flower buds, comıng ın contact wıth hıs flowıng haır, beautıfully dressed,[33] acquıred the beauty of Cupıd's arrows, joıned to the long polıshed strıng of hıs bow

60. The kıng looked beautıful, adorned wıth a crown of prıceless jewels on hıs head A wıshıng tree he was to supplıants o he seemed to put forth a charmıng spray of flowers.[34]

61. The halo of the moon, ın the guıse of a band of jewels attached to Nala's brow, shone forth, as ıf ıt could not encompass

27 Damayantī shınıng wıth gems ıs fancıed as a garland of brıght red Pal¯ʹa flowers

28 Cf 7 19

29 ı e, prayed that theır husbands mıght not be kılled by Nala ın battle

30 Lıt garl ds of letters

31 Also, "ımprısoned"

32 Lıt haır that concealed the fact of the deposıt (with ıt) of the grace etc

33 अर्जितमार्जनश्रिया to be appl' d to both "haır" (कचेन) and "bowstrıng" (धनुर्गुणेन)

34 The jewels are lıkened to flowers

his face,[35] which at that moment acquired a beauty greater than the moon's

62 Verily, the circular ornamental mark on Nala's brow, near the eyebrows, looked like a shot kept ready near a bow,[36] (a bullet) of Cupid who wished to kill that swan, Damayantī's abounding strength of mind [37]

63 The circular dot of sandal, which Nala's face surpassing a lotus blossom bore (on the forehead), resembled[38] some beauteous star abiding in the bosom of the moon

64 'Damayantī cannot be married to Nala until she goes through the ceremony of going round the fire' Thinking thus, did Indra in despair[39] send the moon in the form of a dot of sandal, to decipher the Creator's script (on Nala's brow), and see whether she was 'on his forehead or not' ?[40]

65 At that moment, Nala's circular ear-rings, combined with their reflections on the surface of his cheek, acquired the beauty of four flashing wheels of Cupid's chariot

66. The pearlstring attached to his neck, coming in contact with the fore-end of his chin, while he was bowing in homage to his elders and Brāhmanas, looked like a multitude of dense nectar drops oozing from the moon, his face

67 Nala's arm, whence sprang his splendour, and by the resisting power of which he became powerful in battles, overcoming armies, and which fulfilled (the desire) of numerous suppliants asking for riches, assumed the character of the ocean (The ocean, too, produced the goddess of splendour, Laksmī By means of its elephant, Airāvata, Indra became powerful in battles The ocean, too, fills up the clouds asking for water) [41]

35 Nala's face is the moon, and the jewel-band the halo of the moon ut as the jewel-band encompas d only the forehead, it is fancied that it could not encircle the whole face owing to the latter having a wider radius of lustre than the moon

36 Nala's eyebrows are fancied as Cupid's bow, and the circular mark on his forehead as a shot kept near the bow Lit A shot in the shape of the circular ornamental mark

37. मानसौकसम् "swan" (acc) qualifies also धैर्यभरम्—(भैम्या.) मानसम् ओकः यस्य धैर्यभरस्य तम्

38 Lit made friends with The last two lines of the verse may be construed as follows (चन्दनबिन्दुमण्डल्या) श्रिय श्रिता (सश्रीका) शशाङ्कस्य अङ्कवर्तिनी काचन तारका सखी कृता

39 Lit Indra's despair

40 i e, to see whether she was really destined to be Nala's The expression is found in some modern Indi languages also

41 The portion within brackets is derived by me of puns See Not

68 Verily his arm became a divine tree, unceasingly fulfilling the wishes of suppliants. The pair of bracelets,[42] placed on his wrist, looked like a basin for water made round trees

69 He shone forth, radiating his fame and might, in the guise of the white and crimson lustre of diamonds and rubies, visible[43] on the circle of his arm-ornament, (fame and might) earned by his conquest of the earth, and confronting all the ten regions of the sky.

70 When Nala saw the gleam of his appearance on the dense mass of the gems of his ornaments, which covered[44] all his limbs, he made useless the holding of mirrors before him by his expert attendants.

71 Not merely did the rejoicing people look at the gleam of the setting of his ornaments, the ornaments themselves, widening their gem eyes, seemed to look at one another's gleam [45]

72 Delighted with the nuptial procession, and with his crown on, the king, who used to destroy in battle the conquering chariots of enemy kings, then mounted his chariot driven by Vārṣneya,[46] just as Arjuna, known as Kirītin, who killed in battle the enemy king Jayadratha, mounted his chariot driven by Krsna and rejoiced in martial expeditions, accompanied by his followers.

73 The nymphs of the heaven Vidarbha, with their ornaments on, then brightened the highways evermore, coming from every house, to look in the eagerness of their hearts[47] at the radiant prince.

74 Eager to have a look, a certain woman of the city, without noticing even the scarf over her breasts, which was half blown away by the wind, displayed before him as he was proceeding the offering of an auspicious pitcher, her own bosom.[48]

75 A woman, while pointing out Nala to a friend, for a moment showered over him parched rice, namely, the pearls of her necklace, which got loose unnoticed by her, striking against the bracelet of her hand, which she had abruptly raised from her lap

42 Lit The bracelet having a second one
43 To be connected with "lustre" Lit present 'White' refers to fame and 'crimson' to might
44 Lit clinging to
45 विभूषणैरपि परस्परेण अन्योन्यस्य द्युतिरदर्शीव Nārāyana
46 Lit that had Vārsneya as the charioteer
47 Lit ow ng to the rise of e otion
48 Lit with one of her bre ts.

N

76. The multitude of those young women served as auspices to the king while he was journeying,[49] for they had mirrors, their own flashing finger nails, lotus blossoms, their faces, flowers, their smiles, honey, their voice, and young leaves, their hands [50]

77 Wishing to take the betel which was in her hand, a gay woman, whose lotus eyes were fixed in a gaze, thrust her toy lotus into her mouth, as if she were angry with it for rivalling her face in beauty [51]

78 At that moment, a certain woman felt her view of Nala to be greatly obstructed by the daring embraces of a paramour, who joined her in the midst of the crowd while it was distracted, looking at Nala [52]

79. Another woman with superhuman beauty,[53] who was eager to see, her eyes ceasing to wink, was prevented from passing for a nymph, simply because she touched the earth with the extremity of her feet [54]

80. Another woman seemed to thrust[55] by force into her friends a joy exceeding the capacity of their hearts, with strokes of hands and shakings, calculated to warn them[56] that their ornaments had slipped off

81. Did even the ears of the gazelle-eyed women who were absorbed in looking at Nala, turn absent-minded, gazing with their own eyes, to wit, the blue lotus buds decorating the ears? Was that the reason why their ears did not hear?

82. With their eyes[57] as with the hollow of a palm, drinking in Nala who seemed to be enveloped in clusters of ornamental gems

49 Lit bent on going

50. Lit women possessing mirrors in the shape of their finger nails, lotuses in the shape of their faces etc Mirrors etc are lucky objects

51 Lit as if in anger at its joint sovereignty with her face The absent-minded woman swallowed the lotus instead of the betel

52 Lit the crowd whose eyes were distracted through looking

53 Lit .. possessing a physical charm ill-suited to mortals

54 The woman was standing on tiptoe to look at Nala But nymphs neither wink nor touch the earth

55 Lit caused to be contained as it were

56 Lit which were given by way of telling them that etc The woman was drawing the attention of her friends to the ornaments which had slipped o in the bustle She is, however, fancied as thrusting back into them their overflowing joy by jostling d striking them with her hands The imagery is that of stuffin a receptacle ith things beyond its capacity by thumping and shaking

57 See Vocab. der चक्षुःप्रसृति.

up to the crown of his head, and mistaking him for Indra, the sovereign of the region that is the Veda-ordained result of the Soma and other sacrifices [58] some of the women thought in their simplicity, 'Is he encircled,[59] by a thousand flickerless[60] eyes'?

83 The women said "Perfect in his beauty, he hath now emerged to adorn the throne of Cupid, who was consumed by the fire of Śiva's wrath With the lustre of his body he surpasses even Purūravas, Urvaśī's beloved, dear as her life, whose mother was king Sudyumna, transformed into a woman [61]

84 "For the sake of this youth, rightly did Damayantī who is wise reject the suppliant Indra, the lord of all the gods But, unbearable is the unbecoming attitude of the gods,[62] who, though known to be benign,[63] were annoyed[64] when she chose him as her consort

85 "Why did not the lords of the cardinal points,[65] who witnessed Damayantī's wreath of choice playing round Nala's eager neck, rend with some weapon their bosoms, which burst not of themselves? How will Indra, alas, disappointed in his love for Damayantī, appease to-day his consort Śacī, bowing to her on his return, her lotus face turned aside?

86 "Think ye not, Damayantī is ignorant that fame is higher than pleasure Rightly she refused to be made a second Śacī by Indra Tell us, who ever composed a poem on the life of Śacī? But, who will not compose poems on her career, a current of the river of poetic emotion?

87 "Cupid of the earth, this youth delights our eyes with his beauty, created by Damayantī's religious austerities performed in many a birth Let him to-day acquire a unique lustre,[66] enjoying his union with Damayantī, who was unattainable to Indra, the overlord of heaven, even with the wealth of his religious merit

88 "Did the practice of the Creator, who unites man and woman, become mature in order to bring about the conjugal union

58 i e, heaven

59 Lit embraced

60 Lit unwilling to wink Nala adorned with gems is likened to the thousand-eyed Indra

61 The king, while out in the forest hunting, was turned into a woman for entering a pleasure grove sacred to Pārvatī Moon's son Budha happened to see him and begot on him or her Purūravas, the famous lover of Urv'ī

62 i e, the gods who had been Damayantī's suitors

63 सुमनस: (good-minded) means also "gods"

64 दुमनस: (evil-minded)—here, sorry and angry—is contrasted with सुमनस:

65 Indra and the other three gods

66. Lit a non-duality of lustre

of this pair ? The creation of the profound love of this couple by Cupid was perfected by his play of inducing mutual love in men and women ever since the beginning of the world.

89 "We do think only those women whose eyes made the acquaintance of Purusottama occupying the platform, first of all, on the occasion of the great festival of the full moon in the month of Jyestha,[67] now see Nala going through the streets The woman who bathed in the month of Māgha in the sin-destroying confluence of the Yamunā and the Gangā, becomes (now) a queen[68] by virtue of those black and white whisks of Cāmara hair, to wit, Nala's glances playing [69] on her

90 "On account of Damayantī's great love being directed to Nala, the course of her past action proclaimed the luck that attended him, the Indra of the entire circle of the earth, while the blessing given by Śacī, who was pleased, because Indra was not chosen, is a guarantee of happiness for the daughter of our king

91 "Full of esteem for the kings, because they came for her sake, Damayantī rightly wiped away their disgrace, by rejecting the gods as well, even Indra [70] Presenting herself to her husband as a gift from the gods, obtained through their favour, she removed all occasion for any talk of shame, anger or disgrace in respect of the gods as well"

92. Thus did the wives of the citizens speak, delighted to see that beauty of Nala, which was growing insolent on account of the perfect charm of the ornaments set on his every limb, who had hands fair as rubies, and went along, occupying a delightful chariot; even as the moon with rays fair as rubies goes to the pleasure hill of the east, on the border of the Nandana garden, riding on the air [71]

93. Epilogue

Śrīhīra, etc In the epic, The Story of Nala, composed by him, mellifluous with profuse sentiments, the fifteenth canto, brilliant by nature, is at an end

67 The reference is to a festival celebrated at Puri in Orissa, during which idols of Krisna, alarāma and others are led out in procession on separate platforms To witness this procession was to acquire great religious erit

Lit a woman king.

69 Lit falling The lucky woman who happened to be looked at by Nala with his dark and bright eyes is compared to a queen who is fanned with black d white tufts of Cāmara hair

70 Lit the gods including Indra

71 I have followed the following construction — स्यन्दनं पवनमध्यास्य अधिष्ठाय आनन्दन . क्रीडाद्रिं यत; गच्छत इन्दोरिव. ee, however, Notes

CANTO XVI

1 Surrounded by chariots, the charioteer king[1] then started for the home of the king of Vidarbha, taking auspicious objects[2] with him, and in two ways putting the priest Gautama, a perfect knower of the self, to the fore[3]

2 The mighty king was attended by moon-coloured Cāmara whisks, waved by gazelle-eyed maids, as if they were his own resplendent virtues, mirrored on his shining ornaments

3 While Nala was proceeding, accompanied by forerunners who wore magnificent attire and ornaments, Indra, if he bore the name Sunāsīra,[4] did so by convention only

4 That night the marriage procession, enveloped in darkness mingled with the dust raised by the army, shone forth, making lights superfluous, because of the jewels in the diadems of the kings forming Nala's vanguard

5 The king of Vidarbha,[5] hastening on account of the close approach of the auspicious moment,[6] sent kings as heralds every moment, one after another, whose throng added to the immensity of Nala's army on the way

6. The flags of the speedy-horsed army, billowed by the wind blowing in,[7] and looking like cloth-made lions, elephants and tigers, turned the sky into a woodland, animated by many-coloured China silk creepers

7. The king then saw the entrance ground of king Bhīma's palace beckoning with the garland of flowers on the gate, which waved with the gusts of wind from the (flapping) ears of a row of elephants, as if it[8] were Damayantī's girl messenger calling him with her eyebrows

8 Resonant with trumpets,[9] made to act as welcoming questions flashing across Damayantī's mind, the entrance ground shone

1 Nala
2 Curds, rice, pitchers full of water etc
3. पुरस्कृत्य meaning both "putting in the front" and "paying homage to"
4 i e, Sunāsīra (one who has a good vanguard), an epithet of Indra, now befitted Nala more than Indra
5 Damayantī's father
6 The moment astrologically favourable for the m riage cere ony
7 Lit the blowing of the wind
8 "It" refers to the entr ce round.
9 Lit Po ess g the sound of trumpets which was ade to act etc

forth with the moving leaves of two posts of banana stems,[10] like a girl friend of his beloved, adorned with a flowing scarf

9. In front of the royal palace the two royal armies, subdued with fear for their two disciplinarian masters, met each other without indulging in mutual slaughter, and uttered a swelling sound [11]

10 The king of Vidarbha looked with joy at Nala, who politely came on foot from as far as the gate Dama[12] welcomed him, going half the distance, and saying to him, 'This way', having indicated his kinsmen

11 Rising and stretching out his arms in joy, king Bhīma then received Nala, now come, the worthy suitor of his daughter, just as the ocean, carrying a two-sided rush of waves, receives the flood of waters coming from the Gangā

12 Bhīma, the overlord of kings, master of vast armies, then fittingly gave his benign daughter, of perfect splendour, to the all-knowing benign Nala, the best of men [13]

13 While Nala tasted the preparation of honey, curds and butter, offered to him, he gave rise to a surmise in the minds of the people, who were thinking of the future "As he is going to drink honey, Damayantī's lips, he hath now made under that pretext an auspicious prelude "[14]

14 The bridegroom's hand had taken delight in slaying others [15] The hand of the bride was a thief stealing the beauty of the lotus Was it for this that their hands were tied with rough Kuśa blades, in the well-governed[16] kingdom of Vidarbha [17]

10 It is usual even now, in some parts of India (e g Assam), to decorate the entrance ground of the bride's place with banana plants

11 Lit On the doorway took place the encounter of the two armies, (an encounter) which had no mutual slaughter, and in which there w the uprise of a widespread noise 12 Damayantī's brother

13 By means of puns, king Bhīma is indirectly compared to the ocean, "the lord of many a river," who gave Lakṣmī to Puruṣottama (i e, Viṣṇu), and to the Himālaya, "the lord of the mountains," who gave Śivā (i e Pārvatī) in marriage to Śiva It will be noted that वाहिनी means "river" in the case of the ocean, and "army" in the case of king Bhīma, while महीभृतां पति "the lord of kings" means also "the lord of the mountains"

14 i e, Nala's tasting of the sweet 'madhuparka' is to be regarded as a ceremonial rite preliminary to his tasting of Damayantī's lips See Vocab under पुण्याहविधि

15 i e, enemies पर means both "other" and "enemy"

16 Lit that which has a good king

17 The binding of the hands with Kuśa blades is a part of the arriage cere ony.

15 [18]

16 Nala's father-ın-law gave hım the wısh-fulfillıng wıeath of Cıntāmanı gems, worthy of the gods, whıch Śıva had gıven to kıng Bhīma, beıng hıs frıend by vırtue of the name 'Bhīma' [19] The wreath was obtaıned by Śıva hımself through hıs frıendshıp wıth Kubera

17. The wreath of Cıntāmanı gems brıghtly shone, carryıng wıthın ıtself[20] all that ıs begged for by supplıants and due to them, ın the guıse of the reflectıons on ıt of the rare and huge mass of thıngs, heaped up ın order to present them to the brıdegroom

18. Kıng Bhīma gave to the brıdegroom Durgā's shınıng sword, whıch destroyed the Mahısa demon Absorbed ın dallıance wıth Śıva, the goddess had gıven ıt to Bhīma, who bore the same name as her consort [21]

19 The brıde's father[22] gave to Nala the sword whıch was formerly carrıed by Durgā, the enemy of the Mahısa demon The sword, whıch rent asunder the foeman's lımbs, was dıscarded by her rıght half, merged ın the (left) half of her consort [23]

20 The sword had a vow to become a mountaın, where arose the sun of ıts valour It had a woodland, the extremely dense pıctorıal desıgns on ıt It had a brook, ıts blade made brıght by whettıng It bore the mornıng twılıght, the blood of wounded foes

21 Kıng Bhīma gave also a knıfe to Nala, whıch was beautıful with ıts sheath, and worthy of beıng grasped wıth the hand, as ıf ıt were Yama's tongue, sent by the eagerly supplıant god, to ask Bhīma for the hand of hıs daughter [24]

22 The ornamental desıgns on the upper and lower portıons of the blade of the knıfe[25] flashed, as ıf they were collyrıum paınt applıed to the eyes of women, and decoratıve desıgns paınted on theır bosoms It seemed as ıf those who were ınıtıated ınto the vow of sleepıng on the battlefield, as on the bare ground of a place of

18 Indelıcate

19 'Bhīma' (terrıble) ıs also an epıthet of Śıva

20 Lıt contaınıng all that ıs begged for etc located wıthın ıtself

21 See Verse 16

22 Lıt the gıver of the brıde (ı e, kıng Bhīma).

23 The reference ıs to the Ardhanārīsvara form of Śıva, half hımself and half Pārvatī or Durgā.

24. Yama, ıt wıll be re embered, was one of D ay tī's suıtors

25 Lıt The upper d lower portıons of the blade of the knıfe (wıth orn ental desıg on th)

worship, presented these designs, which belonged to their own wives, as religious gifts to the knife[26]

23. The chariot, which Agni had sent before to king Bhīma, professing friendship with him[27], being in love with his daughter, was now given to Nala by the king It could traverse with ease mountains, oceans and impassable paths.

24 As the fact of this great chariot having an excellent charioteer was patent from Nala's connection with its poles,[28] so its excellence as great as that of Kubera's Puspaka chariot could be inferred from Kubera's own example.[29]

25 King Bhīma gave to Nala that jewel of a horse, which Varuna had formerly offered to him[30] to establish friendship with him, (the horse) who was originally given by the ocean to its master (Varuna) by deceiving Indra with the Uccaihśravas horse[31]

26 The horse, who used to bring near by his speed the farthest limit of vision, making people impatient with an eager desire to look

26 The ornamental designs on the blade of the knife are fancied as the paint and pictorial marks no longer used by women, their husbands being killed by the knife in battle As, however, the knife, by killing them in battle, sent them to heaven, the ornamental designs are imagined to be ifts ade to the knife by the victi s the selves, who are likened to persons engaged in religious rites

27 See 5 56

28 Nala was famous as a charioteer

29. There is a pun on पुष्पकप्रकृष्टता It means both "an excellence like that of the Puspaka chariot" and "an excellence by virtue of (the possession of) the Puspaka chariot" It is fancied that the chariot given to Nala had the s e qualities as Kubera, the god of wealth Just as Kubera was पुष्पकप्रकृष्ट, (excellent on account of his famous Puspaka chariot), similarly this chariot also ay be inferred to be पुष्पकप्रकृष्ट, which, however, means in this case "excellent like the Puspaka chariot" Throughout the verse an artificial comparison between Kubera and the chariot presented to Nala is sought to be established by means of pu That is the force of कुबेरदृष्टान्तबलेन The chariot was a महारथ (a great chariot), Kubera, too, was a hero known as महारथ (one who fights single-handed against ten thousand warriors) In the case of the chariot, there was "Nala's co ection with its poles" (नल+कूबर pole +अन्वय); Kubera, too, had a paternal "relationship with his son named नलकूबर". One of the attributes of the chariot was "the quality of having a good charioteer" (प्र+सूत+वत्ता); Kubera, too, had "the attribute of having begot a child" (प्रसूतवत्ता=जनयितृता) Having thus compared the chariot to Kubera, the poet goes on to compare it to Kubera's P paka chariot It may be added that, applied to Kubera, पुष्पकप्रकृष्टता e s also पुष्पकविमानेन प्रकृष्टता तेनोह्यमानता.

30 ee 5. 56.

31 i e, the oce gave the Uccaihśravas ho to Indra, reserving a better one for Varuna

at him,[32] did not bring joy to their eyes so much as a great thirst,[33] through that same desire[34] to see him again

27 King Bhīma gave to Nala a spitoon, which was very high and entirely made of rubies Viśvakarman had cordially presented it to king Bhīma, perceiving Indra's esteem for him

28 On account of its halo of rays, beautiful as the rising, high ascending sun, the people long thought, 'Is it full of the remains of chewed betel, thrown out by Nala, who is fond of betel'?[35]

29 The huge dish of emerald which the demon Maya, a worshipper of Lord Śiva, worshipfully offered to king Bhīma, who had the same name as his master Śiva,[36] was now given by king Bhīma to Nala

30. The venom of serpents has no effect on peacocks, because they ever bear on their feathers the colour of this dish Had Lord Śiva taken the Kālakūta poison on this dish, his neck would not have turned blue[37]

31 That elephant whom king Bhīma gave to Nala, and who constantly poured rain, his ichor, as if he were the elephant of the sky,[38] was it the elephant of Indra, who fell from heaven, having offended the sage Durvāsas, rejecting the wreath of flowers offered by him?

32 With his flapping ears,[39] the elephant seemed to tell his fellows inhabiting the regions of the sky, even without any words, "Face me in the pride of your strength, or go afar off in terror, even beyond the border of the horizon, and live"

33. Verily the elephant bore his tusks as the root cause of his fame and his drops of ichor as that of the disgrace of his foes With the toil of his ears,[40] he waited upon the Beauty of his head for her pleasure; (the Beauty) that had breasts, the temples of the elephant's head, and perspiration, the flow of his ichor

32 Lit making people slave to the eagerness of a desire to see

33 तत्पांसुलकण्ठनालता means literally "the dusty-neckedness of them" i.e the "thirst" of the eyes, the eagerness to see the horse again and again

34 तयेत्र (दिदृक्षादरदासतया)

35 The ruby spitoon, though empty, seemed to be full of the scarlet remains of betel

36 See Verse 16

37. Lit he would not have borne the attribute of being blue-necked

38 i e, the Airāvata eleph t

39. Lit by e of the co ings and goings of his ears

40 i e, with his app g e s.

34 No one, however skilled, could count the horses given away by king Bhīma as ceremonial marriage gifts, nor the objects of gold, nor the spirited elephants, nor the heaps of jewels

35. The Fire god, who had opposed the marriage of Damayantī and Nala, was afterwards appeased[41] and made agreeable by Damayantī Then Nala, facing the fire god, went round him, keeping to the right.

36. Did the ceremonial utterance, "Be thou firm as a rock", after it had blessed Damayantī, quickly die away in shame?[42] A stone would move, even at a push given by mortals But she was not moved from womanly dignity by Indra himself

37. The priest (Gautama) then tied with a knot Damayantī's skirt to her beloved's scarf All-knowing, he seemed to declare the future faithlessness of Nala, who would go away, cutting asunder the cloth (worn by them both)

38. Damayantī's consort, his eyebrows inclining towards her, pointed out the evening star and told her to look at it Was not the tiny star[43] visible to her? Still the prestige of an act prescribed by the scriptures was maintained [44]

3 . The bridegroom indicated the Arundhatī star[45] to the bride, "Look at yonder Arundhatī, the devoted wife, diminished to an atom in the presence of one who hath spurned Indra for the sake of the kin [46] cherished in her heart"

40. The grains of parched rice, let fall by her (on the fire), looked like flowers, while they were in her leaflike hands. Passing throu h the ether, on their way (to the fire), they acquired the beauty of stars. They flashed like a row of teeth in the fire, the mouth of the gods.[47]

41 The wreath of smoke from the burnt offerings, which she took up (with her hands),[48] acquired the beauty of musk paint on her cheeks It looked like collyrium paint on her eyes. On her

41. Lit was afterw ds made favourable by propitiating

The bridegroo asks the bride to stand on a stone, and be firm as a rock

4 Lit the allness of the star

44 Lit proved t e

45 'The orning star personified as the wife of Vasishtha'—Apte

ala himself.

47. Fire is so called, because o erings to the ods e ade in the sacrificial fire

This is a iage custom.

ears ıt assumed the grace of a Tamāla spray On her brow ıt looked lıke curls of haır

42 The profuse perspıratıon on the hands of Damayantī and Nala, shy both of them, was lost to vıew, as ıt over and agaın mıngled wıth the ceremonıal water accompanyıng the ıfts made by them The streamıng tears of emotıon ın theır eyes were thought to be due to[49] the dense whıffs of smoke (from the marrıage fire)

43 The beauty of theır burgeonıng thrılls was lost amıd[50] the thrılls of the people, who saw then kıng Bhīma's lıberalıty, as he gave away vast rıches, as relıgıous gıfts

44. The haste ınvolved ın the contınuous performance of Vedıc rıtes could not overcome the ınertia that fell upon them; nor could the fire kept burnıng wıth sacrıficıal fuel, though ıt was ın front of them, remove the vehemence of theır tremors.

45. The prıest (Gautama) brought the rıtes concerning Nala to a most successful ıssue, whıle he was marrıed to Damayantī, even as the great sage Bṛh _ti dıd those relatıng to Indra, when he marrıed Śacī.

4 Nala then went to the chamber of pleasure, whıch seemed to be turned ınto a thousand holes by women, ın order to peep through them Verıly that chamber, occupıed by the conquerıng hero, looked lıke the armour of the thousand-eyed Indra [51]

47 The brıde and the brıdegroom dıd not eat wıth appetıte from shame, nor dıd the one fully look at what the other did For three days, as prescrıbed by the law, they slept wıth desire, but wıthout enjoyment

4 In one place, Dama, the young scıon of the dynasty of Bhoja, made hıs subjects jest freely wıth the brıdegroom's party, usıng a sıgnıficant glance In another place, he had the people coming wıth the brıdegroom's processıon served wıth food by maids who were nymphs of the earth

49 To a certain guest he saıd, "Well, let some maıds bring here some curry to suıt thy taste. Let some gıve thee water, for thou art thırsty, and rıce as well, just as thou wılt "[52]

49 Lıt were explained away by . .....

50. Lıt was erged ın the people who were thrılled to see etc

51 Indra's armour had of course a thousand apertures correspondıng to his thousand eyes

52 Means also "Let these maıds here bewıtch thy heart · a manner worthy of the beauty of theır lımbs Desırous of kıssıng as thou art, let so e offer thee theır face, delıghtful ın every way to the god of love" In this case,

50. [53]

51 A member of the bridegroom's party was saying (to two maids), "You two are my favourite mistresses" One of them, being told thus, put her pearlstring round his neck, saying, "Speaking like that, dost thou not look like a goat?"[54] Thereupon the other maid tugged at the pearlstring

52 A girl, waving a feather fan over Nala, was laughed at by the people, as she cast off her skirt for fear of a lizard, which was secretly put on her feet by a maid of Dama, and which quickly went up the whole length of her leg[55]

53 A mischievous maid spread out a seat of animal skin, meant for Brāhmanas, with the tail to the fore, and a simple Brāhmana of the bridegroom's party seated himself on it But, making him rise, pleading her ignorance, she laughed, adjusting the seat with the tail turned back

54 A certain fellow had a mirror secretly put from behind by some one else between the legs of a beautiful girl of the bridegroom's party, whom he himself kept rapt in attention by his talk. Then smiling, he looked at the mirror

55 Created by Cupid, those maids whose beautiful eyes were eager to entertain, and who banished the strength of one's patience with their graceful movements, frequently made the onlookers laugh, as they disturbed into emotion the members of the bridegroom's party[56]

56 A youth smiled, and a maiden, who smiled, too, with the lotus-stalk neck of her lotus face sidewise moving, verily pierced a target without being in front of it, driving the smile into his heart.

57. Leaving what she should have done, a maid did something else She restrained her eye, which was eager to see That very fact, full of meaning, declared to her lover the entire message of her heart

तेमनोपहार ... ..(तेमन+उपहार) is to be construed as ते मनोऽपहार . , अङ्ग रुचे: should be combined into अङ्गरुचे· (यथोचितम्); सर्वतोमुखम् "water" should be separated into सर्वत: मुखम्; while कामम् (adv) ओदनम् should be combined into काम-मोदनम्

53. Vulg

54 The an had said युव'मिमे मे This, however, sounded like the bleating of a goat

55 Lit which had a speed traversing the length of her leg

56 Lit they fro whom took place the emotional disturbance of the members etc

58. A rash, venturesome fellow kissed the face of a girl while she in a bending posture gave him water Applying a slow hand to his feet, while she poured water on them,[57] he waited for another opportunity to deceive the eyes of the crowd

59 Looking at a youth, a clever maiden formed round her maiden friend, a moon as it were, a halo with her lotus-stalk arms Lo, though it was loose, it assumed in his eyes the character of a fast embrace [58]

60 Grievously hurt by Cupid's arrows, with tremors and thrills clearly visible, one fellow took shelter at the feet of a maid with smooth eyebrows while she gave him water, being mirrored[59] on the transparent nails of her feet

61 A fair maiden smiled, inclining her face Bashfully she remained with face downcast She spoke in a soft faltering voice This a youth took as a surety of winning her

2 Looking at a maid who was waving a fan, a youth whelmed with emotion heavily perspired He raised his neck, pretending to feel hot, and looked at her face, overcoming shame

63 Made restless by the breeze of her fan looking like an agile leaf of her creeper arm, which softly touched her bosom, the youth resembled a bird, confined in a cage made of diverse reeds

64 There was such a sweep of glances and such a manner of speaking that, in the mutual entreaties of the youthful couple, not even the slightest work was left for a messenger to do

65 One fellow, in an ecstasy of joy, failed for a moment to drink the palmful of water applied to his lips [60] Instead he kissed, on the water, the reflection of the face of a girl, who was beaming before him, with eyebrows like to Cupid's bow

6 The members of the bridegroom's party got angry, when an emerald dish was put before them But they were told, "It is not offered to you, full of raw vegetables It looks like that because of its green colour"

67 A youth, who truly was polite, asked a woman something while she stood before him, smiling as he spoke, without looking at her face His eyes were fixed on the middle of the space between her legs on the crystal floor

57 Lit the feet on which water was falling

58 Lit The halo formed by a clever maiden with her . arms round that oon, her friend etc

59 Lit in the guise of his reflection on the nails of her feet

60 Lit outh

6 The people eagerly ate rice, which was unbroken and entire, with the grains distinct, and vapour playing over it, and retained its softness. It was excellent in taste, white, fine and fragrant.

69. While a fair youth cast repeated sidelong glances at a maiden, whose breasts were slightly budding with youth, a heavy-bosomed woman, deeply ashamed, took up the scarf of her own bosom, which was of itself slipping off her body

70. The maids, serving milk-rice to the guests, made it look like an expanse of sand alongside streams of clarified butter, which was surely fragrant,[61] because in its origin the first cause of it was the divine cow Surabhi (Fragrant)

71. Butter may be inferred to be sweeter than nectar, though nectar hath never been drunk by mortals For the gods, who feed on nectar, long for butter, even though its fragrance is destroyed by the sacrificial fire

72 "She failed to understand my hint, hidden from her by her own bashfulness Perhaps she knew it, but paid no heed" A girl, going a few steps, and turning back, destroyed this notion of a youth with the arrow of a wistful glance

73-4 Who did not take there, with a hissing mouth, a preparation of black mustard containing curds, shaking the head, and scratching at an unsuitable time the head and the palate, owing to the sharp pungent taste?

The preparation was white, first mild, and then burning, as if it were a portion brought from the cold-rayed moon, whose beams become sharp, in order to consume separated lovers It was like an insincere man, friend first, and then foe

75 A couple, in their first youth, concealing their feelings, cast glances on each other's face over and again, after these had wandered over sundry objects at random

76 Eagerly eating the mild curry, cooked with deer flesh, the guests seriously thought, 'Was it cooked with the nectar-juiced flesh of the deer in the moon?'

77 The closing of the eyes for a while by a youthful couple, whose mutual hints did a messenger's task,[62] made the people conclude that the hour of worshipping the god of love had arrived

61 Lit ade it an exp se of sand on the bank of the stre of the mass of that butter which was fragrant etc

62 Lit the task of whose messenger took place from their mutual hints.

78 A gallant asked a maid whether the day or the night was suitable for love-play, putting his hand on the hot and the cold dishes by turns The clever maid, bashfully rejecting both day and night, put her finger on her nether lip, sweet as the evening glow.[63]

79. [64]

80. A guest leaving some rice (on the dish), and drawing some towards him, asked a maid with this coming and going of the hand, "Shall I come, or wilt thou come?" At this she bent her face in shame

81. As the guests mistook a preparation of meat for one without meat, and had the delusion that a preparation without meat was one of meat, the clever cooks, laughing at them, treated them to wonderful dishes, prepared with diverse ingredients

82 Giving, with a fingernail, the shape of a lip to a tender piece of seasoned flesh under some pretext, a youth bit it with his teeth, and praised its taste, while he laughed looking at the waitress's lips.

83. The people ate many a seasoned dish, wondering at the things produced out of season, such and such being made by combining numerous ingredients, and such and such produced by cutting and pounding

4 A guest, who had quenched his thirst, said to a maid, 'I am thirsty', looking at her face She wished to take the water jug again in her hand, but abruptly turned back owing to the laughter of her friends.

5 A youth, wishing to take up some clarified butter which was in a bowl, saw there the image of a gazelle-eyed maid When he put his hand on the (reflected) knot of her skirt, the reflection of her figure showed distinct thrills

A guest, pretending to take the broth, kissed the reflection of a maid[66] on the oil in the broth, repeatedly touching it[67] with the tips of his fingers, which on that account seemed to turn red, being put in his mouth [68]

63 This indicated the evening twilight as the right t e
64. A v iant of 78
65 The guest really wanted a kiss
66 Lit a aid reflected on the oil etc
67 i e, the re ection
रक्त means both "red" and "fond."

7. Far from being able to eat, the people could not even count the mild, savoury and flavoured curries, which were prepared with fish and the flesh of deer, goats and birds

88 A certain fellow had been rejected before by a maid, slightly knitting her eyebrows, though he had made entreaties with flattering words and gestures But she took pity on him, assuming again a gracious look, when he put his fingers into his mouth[69] by way of eating

89 There the water, contained in a golden jar, was made cool as ice with draughts of air, and fumigated with fuel of aloe wood Drinking it, the guests thus described it again and again—

90. "Creator, it was well that thou didst create water as 'nectar' and made it 'life'[70] But in vain didst thou give it an all-confronting face, for those who drink it should also have been likewise formed"[71]

91 "Friend, give him rice", "Give it to him yourself"—wrangling in this way, two maids served no rice to a guest who, shaping his hand like the cup of a lotus,[72] repeatedly asked for it, though there was sufficient (on his dish)

2 A guest looked at the covered bosom of a maid, who was giving him water, and thought 'How large are her charming breasts?' To him her beautiful hands seemed to give a reply, upholding the golden jar[73]

93 In king Bhīma's mansion, the guests, to their heart's content, ate sugar that seemed to be blended with a stream of snow, and curds prepared from the milk of buffaloes with fullgrown calves, as if it were the ooze extracted from a lake of nectar.

94 Resorting to magic, the Creator, his tongue moving with greed at the sight of curds, patently stole portions of them here and there, dotting the curds with holes through and through.[74]

69 This is regarded as a mark of humility Cf 12 96

70 अमृत (nectar) and जीवन (life) are synonyms of water

71 सर्वतोमुख "water" means literally "that which has its face on all sides" The guests wish to have more than one mouth to enjoy the taste of the water better.

72 The breasts of young women are often compared to lotus buds

73 This is one of the objects to which a woman's breasts are compared

74. It is fancied that the Creator while creating curds could not resist the te ptation of stealin ortions of the , and so left behind the holes visible a solid of c ds.

102 A gallant composed a commentary on his own heart with hundreds of appropriate gestures in an attempt to solve[81] the riddle of a clever maiden's skill in concealing her feelings

103 A youth placed two balls of sweets on the bosom of the gleaming figure of a woman, reflected before him on a bowl overflowing with clarified butter Then he scratched the balls with his finger nails, and crushed them without pity

104 A girl bashfully turned her face away, when a fervent lover looked at her with a smile But her friend brought from somewhere a doll of sugar, and smilingly put it in his hands

105 The guests, unable to eat more, having eaten much, left heaps and heaps of seasoned dishes It seemed they did not eat at all, content to have looked at the beautiful waitresses

106 A youth who had expressed his feelings with diverse gestures, was saddened by a maid, who remained indifferent to him Despairing of her, he looked towards another But, ah, when the first became angry at this, it was she who delighted him

107 The banquet looked like a beloved woman, pleasing to the guests The milk was its smile, the pastries its decorative scarf The mass of lentil balls was its moonlike face The plump sweetmeat balls were its breasts, the shining rice its pearlstring

108 A youth, who besought a maid for a long while with hundreds of significant gestures, had long been rejected by her, making angry signs But, when he folded his hands by way of washing them, she splashed him, slightly jolting the stream of water (which she poured out to him) [82]

109. During the banquet, the six varieties of relish did not bring to the gallants as much pleasure as the seventh one, which emerged freely, born of the graceful movements of the multitude of youthful maids, and moulded of a boundless sentiment of love

110 The followers of Nala, after putting the betel in their mouth, threw away the betel leaf when they saw a scorpion made of spices, placed inside the betel-roll by Dama Struck with terror, they made every one laugh at their mistake.

111 Showing two heaps of jewels, real and false, the one

81 The girl's uncerta attitude was the riddle which he tried to solve by appropriate gestures, i e, he expres d his own feelings clearly to elicit a sponse from her

82 i e., in token of consent

beautiful, but the other charming,[83] king Bhīma said to the guests, 'Take one of these' When they wanted to take the latter heap, he laughed and gave them both

112 Thus they passed a few days in joy, feasting on pure and delicious preparations, twice in the day, while at night they were gratified by the caresses of courtesans sixteen years old

113 Nala stayed five or six nights in the house of the king of Vidarbha, after he had married the slender maiden He then set out for the land of Nisadha with her in a chariot, driven by Vārsneya [84]

114 'None other has the right to touch her My beloved is a child, and the chariot is high' Saying thus, Nala himself made Damayantī mount the chariot None could say that he embraced her in the presence of the people [85]

115 'Smooth and soft, she will slip from the embrace of her beloved He fears to hold her tight with his arms' [86] So thinking, the ready-witted Cupid made Nala and his bride rough with an exuberance of thrills

116 Were Damayantī's parents aggrieved, after they had sent away their daughter nourished in their bosom since her birth, in the same way as they were, after they had bidden farewell to their son-in-law, whose merits were increased a millionfold by his modesty ?

117 Like as the ripples of a tank return from the shore, with the waters moving, after they have followed a (shoreward) wind, so did the king of Vidarbha, following Nala, come back from the boundary of his kingdom, with his face downcast, after he had a pleasant talk[87] at the time of return

118 With tears in his eyes, he bade farewell to his daughter, saying, "Now is thy own religious merit thy father, forbearance thy remedy against peril, contentment thy wealth, and Nala thy all From now, child, I am no one to thee"

83 Lit extre ely beautiful

84 Lit the reins of which were taken up by

85 i e, in reality he embraced her while helping her to get into the chariot Nārāyana says किलेति व्याजे । तत्त्वतस्तु जनसमक्षमालिलिङ्गेव

86 Lit her beloved, whose arms are afraid of pressing (her).

87 This is the meaning of चटुलापतां गतः, applied to the king of Vidarbha Applied to कल्लोल, it means चटुला आपो यस्य तद्भावं गत .

119 Doing only what pleased her, her beloved long solaced her in her grief, as she remembered her father But the inner[88] fire of her grief, caused by her separation from her mother, subsisted even in the great ocean of her beloved's love.

120 Just as a mountain, adorned with numerous minerals, acquires a certain beauty from its valley, where antelopes gaze and elephants roam, and which runs along[89] bordering hills, so the king, adorned with many an[90] ornament, acquired a certain splendour in the company of Damayantī, who waited upon him at his feet, and had an antelope's eyes and a sedateness of gait [91]

121 The goddess of prosperity, married by Nala long before, gratified Damayantī by all manner of fulfilling all her desires, renouncing a co-wife's spirit of rivalry, as if she wished to retain the affection of the king, now solely devoted to Damayantī

122 Nala came in sight of his city It had gates with rows of sapphire wreaths, as if it were his beloved consort, with the curls of her hair hanging in neglect, owing to his absence Standing on tiptoe, the city seemed to look at him with its lofty houses

123 The glance which Damayantī furtively cast at her beloved, thinking his attention was slighty diverted by looking at the city, met midway Nala's suddenly returning eyes

124 Like as the spring accompanied by the beauty of flowers, meets the eagerly curious bees that come one by one, so did Nala, charming with his bride, meet his ministers on the way, jewels of the city, and eager with curiosity

125 He told them, who were restless with eagerness to hear, something of the events that befell him, and hearing from them something of the events that occurred in his own land, he entered the city.

126 In every street, the unmarried daughters of the citizens, tender as lotus-stalks growing on waters full of nectar, then bowed to the king, saying 'Victory to thee'; while they adored him with grains of parched rice, which seemed to be[92] buds of flowers put forth by their creeperlike arms

88 Lit sub e fire
89 Lit serves
90 Lit adorned in m y ways (बहुधा तु मण्डित:)
91 Lit the abode of an antelope's eyes and elephant's ait
92 Lit grains of rice resembling . . ,

127 For a moment, the 'moon-chambers', on the top floors of the edifices of the whole city, proved true to their name,[93] being in contact with the moonlike faces of the women of the city, eager to look at the newly wed Damayantī's radiance

128 Yonder blue lotus blossoms, the eyes of the wives of all the citizens,[94] dusty dry with an unusual eagerness, drank in the nectar of the beauty of Nala's moonlike face, nectar that came through lotus-stalks, namely, beams (of their eyes) shooting through the window lattices of the buildings[95]

129 Nala entered the palace, newly built for Damayantī, accepting the scented grains of parched rice which fell from the leafy hands of the crowds of women on the high buildings, like showers of flowers from the gods above

130 The great gods, after they had cheerfully witnessed from the sky the wedding of Nala and Damayantī, their journey in the same car, and their mutual glances, slightly timid, seemed at last to make up their minds to go to heaven, full of joy

131 Epilogue

Śrīhīra etc In the epic, The Story of Nala, composed by him, and honoured by the people of Kāśmīra, who are conversant with the fourteenfold science, the sixteenth canto is at an end.

93 See Vocab under चन्द्रशाला

94 Lit blue lotus eyes with pollen flying up on account of their dust' ess (i e dryness) caused by . thirst

95 On the beams of the eyes see Appendix I (8 3) The agery is that of drawing in water with the outh through porous lotus-stalks during water-sports It is possible also to take the rays as referring to sun-be s coming through the window lattices, against which the eyes of the women were set

96 See Vocab under विद्या.

CANTO XVII

1 The gods, after they had gone through the labour of running to the earth almost in vain, then went away as they had come, bearing the semblance of the waves of the ocean

2 They never grieved for having given Damayantī to that king, though she was long cherished in their hearts, just as one feels no regret for having bestowed on a pupil knowledge, long stored in one's mind

3 The radiant gods occupied brilliant aerial chariots, even as the reflections of the sun occupy the slopes of the Mount of Crystal[1]

4 Their chariots, which forcibly dragged by force clouds behind them, with the gusts of air caused by their speed, seemed to declare their own speed to be greater than that of the wind

5 The smallness of the forms of the gods, as they got farther and farther away, clearly looked, as if it were their power of becoming tiny, detached from the group of eight attributes[2] possessed by them

6 At one point a streak of cloud, raked by the points of the chariot flags, provided their chariots with a yellow banner by a flash of lightning

7 The rainbow across the ranks of clouds, which on the way returned again and again, became a decoration accompanying Indra's chariot

8 The connection of clouds with thunder grew up, I ween, from the reflections of Indra's thunder, which then appeared in the waters of the clouds

9. In one place, Yama's mace, coming in contact with the sun, made it look like the family umbrella of the kings of the dynasty of Manu[3]

10 Varuna's noose looked as if it were an ear of Heaven, without any ear-ornament, which slipped off while the Heaven shook its head, amazed at the love of Damayantī and Nala

1 The Kailāsa ount

2 ee 21 1

3 These kings cla' ed descent fro the sun The ace with the sun above looked like an umbrella.

11 The fire-god, who, mounting the shoulders of the wind, appeared with his flames briskly dancing, made the gods think that he had won Damayantī as his bride

12 On the way, Sarasvatī delighted the ears of the (four) gods, which suffered from the absence of Damayantī's voice, with the notes of her lyre, an inferior substitute

13 The gods then saw an approaching multitude dazzling as a sword, like ether incarnate, coming with a fond desire to bid welcome to them

14 The gods saw Cupid coming in the front of the crowd, as if he were put to the fore by Kali in order to teach people sensory indiscipline.

15 Cupid's companions are people who despise their lives for the sake of forbidden women They disregard fear and shame All their wealth is consumed by bawds

16 Cupid assumes the role of the conqueror of the world, as if to rival Buddha[4] He plays the role of the creator in the world, as if to equal Śiva, though he is devoid of any corporeal form

17 Cupid has made woman his weapon, overwhelming Śiva's creation, the entire universe, as if he recalled his enmity with Śiva

18. Cupid caused a distaste to the eyes of Indra and others, which had absorbed Nala's beauty, incurable even by the physicians of the gods[5]

19. The gods then saw Wrath, flinging about anythin and everything, trembling, sprin ing up, and red, shouting abuse for miles.

20 Wrath was attended by people whose eyes seemed to learn their redness from the blood of their lips, cut by their own teeth[6] They emitted gusts of breath which seemed to be hisses of snakes, their frowns.

21 Resorting to the invulnerable heart of the sage Durvāsas, impenetrable even to Cupid's arrows, Wrath desires to consume the worlds including Indra himself

4 One of the epithets of uddha was Lokajit "conqueror of the world." He was besides Cupid's adver ry, having foiled him in his attempts at temptation

5 The two Aśvins They, too, were f ous for their b uty

6 Lit the blood of the cuts on their lips caused by their teeth.

22 Wrath, though he produces a deep redness (in the complexion), brings paleness (in the end)[7] Though he burns aflame, he begets a darkness which envelops all the senses

23 When Wrath subjugated Śiva,[8] while the latter was enraged at his own inability to conquer Cupid, he[9] adopted the precept which says, the right moment to conquer an enemy is when he is attacked by others

24 In that crowd the gods saw also Greed stretching out his hands to the wealthy He was timid and faltering in speech, expressing his plaint with significant gestures

25 His followers are poor and thievish, always sick from gluttony They cast significant looks at people who are eating

26 Greed is a drought, drying up the ceremonial water preliminary to a gift, poured by the rich on the palm of a worthy suppliant[10] Lo, he sells his poor[11] kinsmen to the rich like slaves

27 Greed cares not a straw for Wrath, nor Cupid, who cause respectively one and two of the five great sins, while Greed prompts to commit all the five[12]

28 Greed, though he abides in all the senses, resorts chiefly to the tongue, there to tutor suppliants in the art of flattery[13]

29 Lo, they saw also blind Delusion, who never follows the right path nor the counsel of friends Once he has clung to the void, he leaves it not

30 The worshippers of Delusion are fools, immersed in the mud of worldly cares They remember not Śiva, though life may depart to-morrow

31 Delusion, like collyrium paint, manifestly soils even the radiant hearts of those whose souls possess the inextinguishable lamp of knowledge

7 वैराग्य (lit lack of colour) is contrasted with रञ्जन It means usually "indifference", here "repentance"

8 Lit. on account of his victory over Śiva

9 i e, Wrath.

10 Lit Greed acts as a drought in respect of the pouring of the water by the rich, etc

11. The reading निःस्वान् has been adopted

12. The five great sins are (1) killing a Brāhmana, (2) theft of gold, (3) drinking wine, (4) adultery with the wife of one's teacher, (5) complicity in these Of these wrath causes only the first, while Cupid causes adultery and the murder of the husband of the guilty wom

13 Lit in skill

32 On him depend Wrath, Greed and Cupid, all three, just as religious students, recluses and ascetics depend on the householder for their living

33 Delusion is sleep to those who wake, blindness to those who see, foolishness in the presence of scriptural knowledge, and darkness where there is light

34. Cupid was not ashamed to conquer the world, already killed by Delusion who cultivates the principle of darkness, just as Arjuna was not ashamed to vanquish the army of the Kurus, destroyed beforehand by Śiva [14]

35 Some of the persons (in the crowd) were recognised by the gods owing to their previous acquaintance with them, others were not, being black up to the crown of their heads with a cloak of sin

36 Then when the army of Kali drew near like an overflowing sea, the gods heard some one's words jarring on their ears

37 "Ye wiseacres, the truth of the scriptures propounding the results to be obtained from sacrifices, is like that concerning the floating of stones on water What faith can be put in them? They have obstructed the path of desire [15]

38 "A certain Bodhisatva[16] was born by virtue of his innate excellence to break up the mystery of the Vedas For he said the world is transient [17]

39 "Brihaspati says 'Oblation in the fire, morning and evening, the system of rules built up by the three Vedas, the carrying of three sticks tied into one, and the bearing of browmarks of ashes are the means of livelihood of those who are devoid of wisdom and manhood'

40 "Since purity of caste is possible only in the case of purity on each side of both families of the grand-parents, what caste is pure by the purity of limitless generations?

41 "Who has not contracted sin in contact with women? Alas, people fast under a delusion, and bathe at sacred places The world's religious vows have been destroyed by lust

14 It is said that Kuru soldiers were pierced by Śiva with his trident before Arjuna hit them with his arrows

15 The speaker is a Cārvāka or a heretic

16 Buddha in a former birth

17 i e, everything being o entary, heaven and other results aimed at by Vedic sacrifices could not e ˙st The Cārvāka often cites Buddhist doctrines in his support

42 "Fie on those who boast of family dignity! They hold women in check out of jealousy, but do not likewise restrain men, though the blindness of passion is common to both

43 "Abstention from the wives of others? This hypocrisy was disregarded by Indra himself, eager for amorous dalliance with Ahalyā, Gautama's wife

44 "Ye Brāhmaṇas, give up the notion that it is a sin to commit adultery with the wife of one's teacher Your master himself had a violent mania for the possession of his teacher's wife [18]

45 "The scriptures say, 'A person, when dead, suffers on account of sin, and enjoys happiness for religious merit' But we ever see before us just the contrary Tell us now which evidence is the stronger [19]

46 "If sin is to be avoided inspite of the uncertainty of rebirth,[20] then O Brāhmaṇas learned in the Vedas, give up the long sacrificial sessions to avoid the risk of sin in killing animals in the sacrifice

47 "Vyāsa himself, who deserves your homage, wellversed as you are in the three Vedas, said that it is commendable to accept a woman when she is under the influence of passion

48 "Why do you esteem virtue, and not amorous dalliance? A man should do what tends to increase his happiness in the end

49 "Commit sins by force Will not your sins be deemed uncommitted? Manu declared all offences committed by force to be as if undone [21]

50 "You who are in possession of traditional lore, doubt not this meaning of your own religious texts Freely indulge in whatever pleasure you desire

51 "Is there ever any unanimity among the learned in expounding the sense of the scriptures and the law books? Interpretation depends upon the force of intelligence One that conduces to pleasure is not to be neglected

18 The moon, called the king of the Brāhmaṇas, had amorous relations with Tārā, the wife of Bṛihaspati

19 i e, the direct perception of things actually happening in life is more conclusive than a dictum of the scriptures about events to follow after death

20 According to those who believe in rebirth, sin is to be avoided, because the kind of birth in the next life depends upon the quality of deeds performed in this life

21 The Cārvāka misinterprets Manu who meant offences committed under the force of circumstances

52 "What have you to do with sin, once the body is burnt, about which body one has the idea that it is the self?[22] If there were a soul, the existence of which is testified to by a source of proof apart from the body, would not the results of one's actions appear anywhere and everywhere (in the next life)?[23]

53 "Away with the story of the wicked that after death one remembers one's past lives, that after death there are waves of consequences of one's previous deeds, and that the dead are satisfied when others eat for them

54. "Strange. The scriptures, most cunning, prompt them who know the body to be the soul, to renounce the body, saying, 'Thou art not it', and make them accept something else.

55. "Of two results in doubt, one is sure to be. When the desired one comes about, the swindlers[24] attribute it to their incantations and the like When it is otherwise, they declare that these were incomplete in details.

56 "Coward, what burden will thy individual sin add to the One Soul, propounded by the Vedas, which is already sinking in eternal suffering on account of the sins of all?

57. "Of what use to thee are flowers removed from their stalks? It is on the stalks that they grow into fruits Put them[25] on thy own head, if they are to be put on the head of a stone,[26] no way different from thy head

8 "Spurn all censorious statements about women as not worth a straw Why dost thou constantly cheat people when thou, too, art as bad as women?

5 "Ye fools, carry out Cupid's command, obeyed even by Brahmā[27] and other gods The Veda is the command of the gods Which of the two commands is then worthy of greater respect?

22 i e, if one holds the view that there is no soul apart from the body, the question of rebirth and suffering the consequences of one's evil deeds does not arise, owing to the destruction of the body at death

23 i e, the souls being released from their respective bodies at death would lose their identity, and there being nothing to distinguish one soul from other, the consequences of the actions of one man would be suffered by anyone d everyone else

24. i e, the priests

25 The reading followed is न्यस्य ते.

26 e g, the sacred Śālagrāma stone or a stone phallus of Śiva.

27. See 1 47

6 "If you consider some portions of the Veda to be meaningless, through what mischance do you not regard likewise the toilsome injunctions as meaningless?

61 "Ye whose intellects are fattened on the Mīmāmsā philosophy, ye have faith in the scriptures But misguided, you say yourselves, the scriptural injunction to give (to the priest) the cloth wrapped round the sacrificial post is an interpolation[29]

62 "How can people believe in the other world on the authority of the Veda, which says 'Who knows what is in the other world?'

63 "Declaring that virtue cannot be acquired and vice cannot be avoided, Manu fraudulently seeks fines for the state The learned have put faith in him in vain

64 "Ye are experts in reasoning indeed For ye put faith in Vyāsa[30] on his own word! Who will talk with you, fishes, fit to be advised by a fish?[31]

65 "Vyāsa was an intelligent poet, good at flattering the Pāndavas Did he not censure when they censured, and praise when they praised?

66 "Did not the same Vyāsa, out of lust, have relations with the wife of his brother? He was then attached to a slave girl Did his mother enjoin him to do that as well?[32]

67 "Those who have for guide in worshipping gods and Brāhmanas the works composed by these very gods and Brāhmanas, have they not, bowing to a cow, clearly degraded themselves below the cow?

28 Certain statements in the Śruti literature, taken separately, appear to be meaningless, but these, too, are defended as forming Arthavādas with an eulogistic or commendatory design

29 The Vedic text enjoining this gift is regarded as an interpolation made by the officiating priest for his benefit The Cārvāka opines that it is absurd for those who have implicit faith in the Veda to treat some of its injunctions as interpolations

30 This is a reference to the low origin of Vyāsa, the reputed author of the Purānas

31 The reference is to the Matsya or Fish Pur¯ a, revealed to M u by Visnu incarnate a fish

32 The Cārvāka misinterprets the Mahābhārata, according to which Vyāsa, at the request of his mother atyavatī, begot so on the widows of his half-brother Vicitravīrya who had died without any i ue One of the widows, however, sent a slave girl as a substitute, disguised as he elf.

68 "Well indeed have those otherworldly fellows, ready to perform sacrifices, renounced their passion. For even after death they long for heaven, the quintessence of which lies in its gazelle-eyed nymphs!

69 "Ye arrant fools, of what use is quietude? Try to gratify your mistresses Will a creature, once he is reduced to ashes, ever return?

70 "Even the sage Pānini opined that both sexes should indulge in passion, when he said that salvation was for eunuchs

71 "People who plunge into sacred pools of water to go to heaven[34] look like sheep stepping back to charge forward to the fray.

72 "Meaningless is the threat that a man becomes an animal (in the next birth) as a result of such and such sin Even the harmless Rājila snake is like a king, happy with his own sources of joy

73 "If persons killed in battle sport in heaven, let the demons killed by Visnu fight with him even in heaven For, though they were killed, they are just as before

74. "'During earthly existence there is the individual self as well as the Absolute, but when salvation comes the Absolute alone exists'—in this declaration that salvation is the annihilation of the self lies the skill of the exponents of Vedic lore

75. "He who propounded a system of doctrines to prove that the salvation of sentient beings is a condition similar to that of stones is exactly as you know him to be, a perfect ox, when you have examined him[36]

33 Lit the third sex The Cārvāka misinterprets Pānini's rule अपवर्गे तृतीया, which says that the third case-ending is used to indicate the completion of an action (अपवर्ग). But as अपवर्ग me also 'salvation' and 'the third (x)' refers to eunuchs, the Cārvāka interprets the rule as above

34 This is rcastic Lit people who "sink" in order to go up

35 This is attack on the Māyā theory of the Advaita Vedānta The latter, however, does not propound the reality of the individual self, the annihilation of which is therefore a fiction

36 The reference is to Gotama, the founder of the Nyāya philosophy The is a pun on his name गो-तम, lit a perf t ox The Cārvāka ridicules his doctrine that the destruction of all particul attributes (ple ure, pain, etc) is salvation, and compares this colourless condition to that of a stone.

76 "The wives of Visnu, Śiva and others are entirely devoted to them Why have they not attained salvation? Why are they in Cupid's prison?

77 "If there is an all-knowing kind-hearted deity with words that never fail, why does he not fulfil our desires, suppliants as we are, by a single word of his?

78 "Causing pain to worldly beings, even though it is caused by their own actions, God would be our enemy unreasonably, whereas others become enemies for some definite reason

79 "Owing to the unstable character of all reasoning, is there any whose opinions, mutually opposed, being equal in force,[37] will not be baseless, like 'a fallacious inference with a contradictory reason on the opposite side'?

80 "The hot-tempered ascetics teach others abstention from anger! Themselves poor, they teach alchemy for money

81 "Why be charitable? It is the miser whom the goddess of wealth favours The foolish Bali, giving away all his wealth, made himself a prisoner

82 "Everyone squeezes the rich and envies them at heart Few if any are abstemious, and renounce the turbulence of greed.

83 "Abstention from stealing means a long lease of life to poverty, while the taboo on certain kinds of food involves cheating the stomach So take to indulgence, the one root of the plant[38] of joy."

84 Hearing these evil words, Indra became angry He said aloud, "Who, who is this cutting at the very vitals of religion?

85 "Who doth so speak, while I, Indra, with hands flashing with thunder's might, govern the three worlds, which see with the Vedas for their eyes?

6 "Thou wretch, see as a proof or otherwise of class purity or caste continuity the failure of Brāhmana-murderers and the like to satisfy trial by ordeal[39]

7 "That a person committing adultery with a distinguished

37 Lit owing to the equality of each other

38 Lit. sprout

39 Or take the failure of murderers and the like to satisfy ordeals a proof in the matter of class purity or caste continuity or otherwise, i e, if class purity did not e st, the murderer of a high caste man would not be detected as such in ordeals.

woman, as a Brāhmana woman, does not win in an ordeal, shows that the entire generation of that caste is pure

88 "It is a shame that the correct finding of the ordeals of water, fire and the others, which were revealed by the Vedas, doth not remove the heresy from thy mind

89 "Ye heretics, doth not the activity of the results of previous deeds shown by the uncertainty of offspring, although there has been intercourse, and cases like that, rend your hearts?[40]

90 "Why dost thou not believe the stories, known to the people of various lands, of spirits begging for the performance of Gayāśrāddha for them, entering into some one's body?[41]

91 "Why dost thou not believe the true stories of the other world, which people, taken away by the messengers of Yama owing to a confusion of names, relate on their return to the world?"

92. The god of fire blazed in anger, and said, rebuking the Cārvāka, "Ha, what sayst thou, what sayst thou so freely before us?

93 "Thou who faintest from the effect of a momentary fast! art thou not astonished to think of those who practice the mighty Parāka fast[42], and live by the sheer force of the revealed religion?

94 "Are not the sacrifices with visible results the suns of victory over those Mandeha demons, your own doubts about religion—sacrifices for the birth of children, destruction of enemies, and coming of rain?"

95 Yama brandished his mace and covered the sky with sparks of fire, then uttered (fierce) gusts of words, as if stung by the Cārvāka's utterance[44]

9 "Stop thou, stop Here will I wound thy throat and lips by force; thine, thou cheat, wickedly haranguing this assembly

97 "Thou heretic! Who will renounce his belief in the other world on thy word alone? It is attested by the Vedas, and like the Vedas, by hundreds of doctrines following them?

40 This is a reply to the Cārvāka's assertion that the results of one's deeds do not subsist after death

41 This is a reply to Verse 53

42 S Vocab under पराक.

43 The Mandeha demons are said to attack the sun who has to conquer them before he c rise

44 Lit Yama, covering the sky with brandishings of his mace, gave rise to waves of words, as if pierced in the vitals

98. "Why dost thou not follow the same path with regard to the other world as thou dost in this world when thou art faced with a difference of opinion between two groups of travellers having an equal knowledge of the way to be followed, the one small, and the other large in number?[45]

99 "What man will not have a firm belief in the other world, having found a consensus of opinion among all, on the subject of marrying one's daughter to some one else?[46]

100 "Those who reject all established opinions lose their ground, when even one of these opinions happens to be true In view of this, there might be (sometimes) a simple failure of a religious rite But the mishap preventing success is never due to reli ion

101 "From the unanimity of all in some matters, and on account of the risk from non-compliance in others, all ought to remain true to the Vedic religion as well as to its supplement,[47] for the latter, too, was produced by the former"

102 Then said Varuna, red with rage, in a merciless tone, "Thou wretched atheist, art thou not afraid of my terrible noose?

103 "Ye fools, how is it that the holy stone,[48] marked in its hollow with the figures of tortoises and the like, and impossible for men to make, does not make you believe in the traditional path?

104 "Ye heretics, how is it that the popular tradition about names such as Indra 'the performer of a hundred sacrifices', the Vaiśya caste 'originating from the Creator's thigh', has not astonished you by its conformity with stories found in the Veda?

105 "Why do ye disbelieve the Ved , when ye eve see spirits craving for the performance of Gay‾'rāddha d other rites, having entered into possession of diverse persons?

1 "Renounce not the Vedas, since you see souls, who are taken to Yama through a mistake of names, and then come back to their respective bodies, and tell stories of the other world"

45 i e, in religoius matters it is safer to follow the opinion of the majority than sectarian doctrines like those of the Cārvākas

46 i e, one should acquiesce in the general opinion about the existence of the other world, just as one follows the general custom of giving one's daughter in riage to some one outside one's own f ily

47 i.e, the Smārta religion

48 i e, the Śālagr‾ a sto

107 Some one then stepped forward from Kalı's army, which was paralysed at the angry outbursts of Indra and the other gods He said thus to the gods, holding his folded hands on his head

108 "Ye gods, I am not guilty, I am subject to others I am a panegyrist of the Kalı Age My tongue[49] is fluent in flattering him"

109 No sooner did he speak these words than the gods saw Kalı, seated in a chariot, and another, Dvāpara, before them

110 Surrounded by diverse Sins, Kalı raised his neck like a sinner in hell, and looked at the gods who were astonished at the magnitude of his splendour

111 He assumed first an attitude of utter contempt But, overpowered by Indra's radiance, he bowed his head like king Triśanku[50]

112 Approaching with an air of disdain, Kalı, in the intoxication of his pride, addressed the gods, who were unwilling to look at him, just as a drunken Candāla speaks to Brāhmanas who disdain even to look at him

113 "Hail, Indra! Art thou at ease, Agni? Friend Yama, art thou happy? Varuna, art thou enjoying pleasure?

114 "We are speeding to choose Damayantī as our bride in the Svayamvara festival Permit us to follow the path which goes there direct"

115 The gods treated with contempt his baseless overweening pride They spoke to him after a long while, smiling and looking at one another's face

116 "Never, never say that again How wilt thou marry, whom the Creator created as a devout holy bachelor?

117 "Brahmā will consider thee to be a rebel, when he hears that thou hast broken thy vow But, even thy servants can transgress the Creator's command, why not thyself?

118 "We are coming from the Svayamvara The event has passed, wounding the pride of the youths of three worlds

119 "While serpents and gods in love looked on, Damayantī chose a great mortal king as her spouse

120 "Damayantī considered the serpent kings to be mean,

49 Lit mouth

50 The king whom Viśvāmitra tried to send to heaven, but who was ousted by Indra

the other mortals to be apes, and the gods to be lowborn But she thought Nala radiant with virtues."

121 Hearing this, Kali became utterly blind with rage Looking like Śiva on the night of the universal destruction, he spoke to them thus

122 "Brahmā may sport with any damsel, and you yourselves may toy with celestial maids But Kali should observe the celibacy of a religious student, or even die, to the utter satisfaction of you all!

123 "What line of conduct do you follow, preaching virtue to others, but yourselves doing all that the ears dread to hear? [51]

124 "Nala obtained in the Svayamvara the beauty of the earth and you the world's shame Your gain and Nala's, indeed, appears to be the same![52]

125 "Seeing us from afar, rightly you turn your faces away, for you are ashamed to look us in the face

126 "Ye fellows, why did ye stand by, looking at that happening? Improper it was Why did ye not consume the foolish girl with your eyes burning with rage?

127 "Strange, how did she accept Nala, fickle though great, taking a fancy to him, and slighting the highborn gods?

128 "How did you tolerate that weakling, the disdainful Nala, while he took for himself the gazelle-eyed damsel, who was being sought for by the lords of the regions of the sky, as you are?

129. "Why did not the terrible god of fire, though bearing witness to their marriage, act like a false witness, resorting to fraud?

130 "Alas, just as (the shadow of) the earth has become the dark spot of the divine moon, so your forbearance, even though you are valiant, has led to this disgrace

131 "Why are ye jealous of me, while ye spare him whom she chose? Tell me This very day I will by fraud tear her asunder from that guilty wretch

132. "Endeavour to help me. Let us five[54] enjoy her, sharing her among us, as the five Pāndavas did Draupadī"

51 e g, Brahmā's passion for his daughter, Indra's adultery with Ahalyā, etc

52 This is a play on the similarity in sound between श्री (beauty) and ह्री (shame)

53 Lit abode of guilt

54 Kali and the four gods.

133 Unable to bear the stupidity of the loquacious Kali, Sarasvatī pierced him with her weighty and severe words as with arrows

134 "It was to give fame and Damayantī and boons to Nala that the gods went to the Svayamvara A superficial intellect doth not comprehend the cleverness of the wise"

135 Tongue-tied, and unable to answer the eloquent goddess, Kali spoke to the gods alone, passing over Sarasvatī with a playful look

136 "I too have now renounced all desire for Damayantī, But I have not even a trace of kindness for Nala.

137 "What can I do, now the act is over, since I was not there at the time? But, hear now my timely decision

138 "Ye who are wise, know this to be my vow, mine, Kali's, with regard to Nala Deprive him I will of Damayantī, and his kingdom as well Vanquish him I will.

139 "Lo, let the worlds celebrate my enmity with Nala, adorned as my valour is with a wild wrath, as they do the sun's hostility to the night lotus blossom"

140 With applause, Dvāpara inflamed Kali's perturbed mind Indra then said, putting his hand on his ear[55]

141 "Thou hast a mind to wonder at! Thou dost rightly discern shame in us But the fact that one gives little to one who is great does put one to shame

142 "Nala's pious devotion, a hundredth part of which gives the highest good, to wit, virtue, wealth, desire and salvation, became fruitless, being placed in us.

143 "Kali, unworthy is thy resolve towards the pure-hearted Nala The moon of the land of Nisadha is as great as the divine lords of the regions of the sky.

144 "For thee, Kali, we see no means by which thou canst get within the king's defence. he hath accumulated all religious virtues. Nor do we see any luck for Dvāpara's intent.

145 "Ah, the perfectly virtuous Damayantī cannot be oppressed by fellows like you, addicted to futile mischief; even as well-disciplined right knowledge cannot be disturbed by errors, grasping meaningless unrealities

55 This indicates astonishment and horror

146 "The Golden Age is worthy of vying with Nala, and the Silver Age with Damayantī, who as well as Nala doth possess a unique, shining religious virtue, but not ye two, Kali and Dvāpara.[56]

147 "Thou dost say 'I will surely do it' But thou art wrong even though thou art purposing to do it The seen and unseen causes of an effect are not under thy control

148 "He who under a delusion would do wrong to Nala, would soon, by reason of the injustice, undergo the suffering resulting from that very crime

149 "Kali, this thy grudge against him is not fitting This enmity of thine with Nala will not be to thy good

150 "At this very moment renounce the unholy idea, 'There will I go,' lest thou shouldst appear ridiculous in the royal court, when thou reachest there

151 "Thou canst not enter into possession of Nala and Damayantī all at once, simply by going there, just as the letter 'da' cannot at once get into the group of letters sannām, when it is read disjunct[57]"

152 The other lords of the cardinal points approved these words of Indra But the two Ages, Kali and Dvāpara, refused to accept them

153 Then the gods aiming at Kali, and Kali, aiming at the gods, alternately began thus a quarrel, accompanied by raillery, in identical language

154 (Indra to Kali) "As she has chosen Nala, it is proper thou shouldst not go (to Nala's capital) Of what use is this disquiet or this swift aerial car?"

(Kali to Indra) "As she has chosen Nala, it is but proper thou shouldst be coming back Of what use is this hidden worry lacking in dignity?"

56 The Golden Age or The Age of Truth and the Tretā Age (fem) e distinguished by religious virtue, the remaining two, Dvāpara and Kali following on a descending scale The first line means also The two Aśvins may vie with Nala (in beauty), and the three sacrificial fires with D a-yantī (in purity) See Vocab under नासत्य and त्रेता.

57 i e, with base and suffix detached In the genitive plural of षष् (six), the ष् is first changed into ड् which again becomes nasal, giving the form षण्णाम्.

155 (Agni to Kali) "As she whom thou art going to choose as thy bride has already chosen some one else, this thy conduct is ridiculous and disgraceful"

(Kali to Agni) "As she whom thou went[58] to choose as thy bride chose some one else in thy presence, this has become ridiculous and shameful for thee"

156 (Yama to Kali) "She, for whom thou art journeying, having chosen somebody else as her consort, let there be a check to thy wrath, thou, unrelenting and falsely irate."

(Kali to Yama) "She, for whom thou hadst journeyed, having chosen another as her consort, who else has sunken lower than thou, impotent and falsely irate as thou art?"

157 (Varuna to Kali) "Conquering Cupid by thy beauty, thou art traversing miles and miles on a mighty charger But thou art a fool Lowborn wretch, art thou not ashamed that she has chosen some one else?"

(Kali to Varuna) · "Shameless god, as she has chosen some one else, art thou not ashamed, thou who hadst gone, mounted on a mighty charger, delighting people with thy lustre?"

158 The gods resolved to return to heaven, when they saw the two Ages, the third and the fourth,[59] persisting in their rancour against Nala

159 With Dvāpara as his sole companion, the stubborn Kali, senseless with jealousy, set out on his journey, which was destined to inflict suffering on Nala

160 A cloud arose as an obstacle, hindering Kali from going to the land of Nisadha, utterly inaccessible to him by reason of the plenitude of Nala's religious merit accruing from sacrifices and the charitable provision of wells, tanks and gardens

161 The sinful Kali reached the holy kingdom of Nala to tarnish it by his possession of it; even as the sinful Rāhu reaches the spotless orb of the moon to overcloud it by an eclipse.

1 2 Then after a short space of time the dark, conceited Kali reached king Nala's capital

163 Hearing there 'the detached text'[60] in the mouths of people

"tried", if we construe पुरा यासि as पुरा अयासि (त्वया)

59 Dvāpara d Kali

Padapātha,

recitıng the Vedas, dark Kalı could not advance a single step further[61]

164 He came to a standstıll, when he heard in the cıty that order of readıng known as Krama[62] on the lıps of people readıng the Vedas

165 He kept up a swaggerıng pace so long as he dıd not hear the connected text of the Vedas whıle beıng recıted by the readers of the Vedas

166 Hıs nose seemed to be destroyed by the smell of sacrıficıal butter Hurt by the smoke from sacrıfices, he could not open hıs eyes

167. There the knave lost hıs balance on the courtyards of householders, which were extremely slıppery to him on account of the ceremonial water offered to guests for washing their feet

168 In contact with the powerful heat of the sacrıficıal fires, he felt himself to be heated, as if in wrappings plastered with mud Every limb of his seemed to be cut asunder by gusts of wind from the fanlike ripples of tanks and pools dug for charity

169. He was terrified to see there black sesamum grains, which seemed to be Death to him, while they were scattered by the four castes in every household in the course of their rites in honour of the Manes

170 There he thought his heart was rent by the forehead-marks of religious bathers, as if they entered his heart, assuming the form of swords.

171 Kalı was glad to see there a man telling a lie, but grew sad, when he saw him telling it to his wife (in jest)

172. He felt that the city which was covered with sacrificial posts bristled with spears He thought the city which was full of religious people was occupied by ferocious beasts

173 The wretch could not even get near persons observin the twelveday religious fast known as Parāka He repeatedly stumbled while crossing the shadow of persons observing fasts lasting a month.

61. Verses 163-204 describe Kalı's despair at the sight of the observ ces of piety and religion Nala's capital

62 In Kramapātha the words are repeated in succession, e g, ओषधयः स। सं वदंते। वदंते सोमेन। सोमेन सह। सह राज्ञा। राज्ञेति राज्ञा॥ Ṛigveda 10 97 22

174 There he saw goddess Gāyatrī, as she drew near from the orb of the sun, being invoked by Brāhmaṇas Seen by her, he vanished in terror

175 Nowhere did he find a rest for his foot, neither in houses full of householders, nor in woods full of anchorites, nor in any habitation of ascetics, nor in any temple

176 Nowhere did he see any slaughter, dear to him, though he looked for it Even in the mouths of fools he never found there his friend, dispute

177 He rushed forward, rejoiced to see a cow meant for slaughter in sacrifice But, devoted to the Religious Virtue inherent in the Soma sacrifice,[63] the cow repelled him, an ass, even from a distance

178 He deemed the silence of people observing religious vows to be a rebuke aimed at him He felt his head to be spurned by those who were bowing to men worthy of homage

179 Seeing in the hands of sages seats of Kuśa grass, he thought 'They are going to kill me with iron clubs' Seeing in their hands water while they were washing their face, he thought 'They are going to curse me with the water'

180 'They are coming to bind me with ropes and strike me with sticks" Thus he feared the Brahmacārins who wore girdles of Munja grass and carried sticks of Palāśa wood

181 There he became gloomy with terror at the sight of sacrificial cakes before him He shed tears, imagining the sacrificial ladles to be snakes

182 He was rejoiced to see handling of wine by a Brāhmaṇa, but was sad to see him perform the Sautrāmaṇī sacrifice [64]

183 As many palmfuls of blood shot up from his heart as he saw hands folded in religious devotion by those who were versed in the Ved .

1 4 He knew that those who had gone through the ceremonial bath marking the end of Vedic studies were his executioners. He knew, those whose passions were subdued were like Death to him He was fearful at the very sight of a devotee who observed the vow of silence, as if the latter were the god of death

63 Also attached to a gentle ox (सौम्यवृषासक्ता)

64 The use of wine was permitted in this sacrifi See Vocabulary

185 Like a man looking for water but meeting with fire, the sinful wretch turned away in pain when he, looking for heretics, came across men learned in the Vedas

186 He was rejoiced to see a man killing a Brāhmana, but despaired[65] to find that he was performing the 'all-sacrificing' Sarvamedha sacrifice

187 He seemed to be threatened by the bamboo sticks in the hands of ascetics The various modes of reading the Vedas employed by householders distressed the malevolent creature

188 He wished to leave the very kingdom, when he saw persons sleeping on the bare ground in course of religious austerities He experienced thunder-terror at the sight of sacrificial Kuśa blades

189 Looking for a Jaina, he saw deerskins used by religious students Looking for a Buddhist mendicant, he saw the discipline of persons initiated into Vedic sacrifices

190 At the sight of persons engaged in religious meditation, telling the beads in their rosaries, he turned his eyes in the opposite direction and felt the pangs of the wrenching forth of the soul by death

191 He would rather uproot his own eyes than see there Brāhmanas recite the 'Sin-destroying' verses of the Veda at morn, noon and eve

192 Going about with the object of inquiring about the existence of even the slightest trace of falsehood in Nala and Damayantī, Kali nowhere saw anything that was akin to himself

193 Kali who is hostile to ascetics without rhyme or reason, was mortified to see in the city the prosperity of things averse to him, namely, religious meditation, study of the Vedas, and Vedic sacrifices

194 There he was glad to see a man having amorous relations with all women that came to him But he became dejected, when he knew the man to be a worshipper of the Sāma revealed to Vāmadeva[66]

195 Purity, an enemy to him, allowed him no passage on the earth; while the sound of the Vedas permitted him no refuge in the sky

65 Lit felt feverish

66 It was permissible to associate with women promiscuously during the adoration of this Sāma

196 He was pained to see the New Moon and the Agnistoma sacrifice He staggered as he viewed the full moon sacrifice, and considered the Soma sacrifice to be Death himself.

197 He saw men who killed heroes (in battle), but none who "killed" the sacred fire (by allowing it to expire). He saw none who slept while the sun was setting,[67] but saw those who had attained salvation while living.

198 He was glad to see Brāhmanas eating in contact with one another, but became sad when he saw them taking Soma juice that had remained after oblations in the fire [68]

199 He obtained satisfaction, hearing of a person who was smeared with dust, but felt distressed when he saw him exposing himself to the dust raised by cows and scattered by the wind [69]

200 Joyfully he ran to where he saw a cow being killed But the fool slowly turned back on learning that it was for guests [70]

201 He was glad to see a Brāhmaṇa who was forsaking his daily and occasional religious duties But he fled far away with a dejected look, when he concluded him to be a man engaged in performing a Vedic sacrifice [71]

202 He was rejoiced to see in the city a man committing suicide, but was then pained to find that he was performing the Sarvasvāra sacrifice [72]

203 Seeing in the Mahāvrata sacrifice[73] the dalliance of a religious student and a courtesan, the fool concluded sacrificial rites to be a haphazard wild dance of hypocrites.

204 [74]

205 Kali then came to see Nala, whom the evil-eyed could not look at with ease, while he was in the company of Damayantī,

67 Regarded as a sin

68 Promiscuous eating was not regarded as a violation of caste rules on this occasion

69 One of the recognised methods of bathing, known as 'wind-bath'

70 In ancient times cow-killing for the entertainment of guests was not regarded as a sin

71 A sacrificer is under special rules and temporarily exempted from his ordinary religious duties

72 It was permitted to commit suicide in the Sarvasvāra sacrifice owing to some incurable disease and the like

73 See Vocabulary

74 The poet here refers to an indecent episode of the horse-sacrifice Kali called the author of the Vedas a hypocrite on the strength of this episode

just as the Sun, who cannot be looked at by those who have defective eyes, is accompanied by the Light of the sun

206 At the sight of the depth of their love he felt as if he were pierced by a lance. He felt as if his vitals were torn away at the sight of the waves of their mutual joy

207 Unable even to glance at them, Kali departed from the place because of his own jealousy and vices, and the perfection of their radiance

208. Looking for a place of refuge, Kali, hostile to Nala, went with a sigh to the beautiful house garden of Nala, whose splendour equalled that of Rāma

209 There was no hindrance to his entering the garden, though it was surrounded by a hundred thousand guards, for no ascetics were there The proud Kali felt that the atmosphere in the garden was partly sympathetic to him.

210 But he could not there climb the trees, which had been planted by Nala with the object of worshipping gods and Brāhmanas with their leaves, flowers and fruits

211 Then he saw a single Bibhītaka tree, which, though useless for religious purposes, was planted (by Nala) merely to render complete the presence of all species of plants in the garden

212 Kali highly valued the tree as his shelter in the woodland Close to Nala's palace, it served as a banner of the palace garden

213. The Bibhītaka tree, because it there gave shelter to the helpless Kali, became not only 'Kali's tree'[75] but proved a Kalpa tree[76] to him

214 Methinks, because Kali had made Virtue stand on one leg,[77] this tree was now his only place of refuge.

215 There, taking up his abode in that tree, he dreaded the Ksatriya king, who maintained the sacred fire, and was initiated into sacred ritual, just as one who lives in a house of straw fears the dove, the bird with fire.[78]

75 The Bibhītaka tree which supplies the wood for making dices is also called 'Kali's tree' (कलिद्रुम).

76 The all-giving divine tree of that name

77 Virtue is believed to have only one foot in the Kali age Kali had made him stand on one leg (पद्), but now he himself had only one पद्, which means in this case 'footing', 'place of refuge'

78 A dove perching on the roof of a house is regarded as an evil omen involving risk of fire.

216. Thus staying, having occupied the Bibhītaka tree, Kali could not overcome the holy king who was Damayantī's beloved

217. When Kali obtained that place of refuge, he lived there many a year, looking for some sin in Damayantī and in Nala

218 In that wood, there was the phenomenon of the Kali Age, sleepless in his eagerness to beguile Nala, just as there were creepers with sleepless buds of flowers

219 Wishing to know of any offence committed by Nala, Dvāpara roamed over the earth, thinking "No one is free from blemish in the opinion of the crowd" But his hope was futile.

220 Taking up his abode in the garden, which ever rivalled the moon with its flowers blossoming on account of the constant application of fertilising processes, Kali looked like the emblematic deer in the moon by reason of his possessing a lustre glossy as the gleam of the (dark) wings of Kādamba geese

221 In Nala's city, which was so vast, long was the sojourn of Kali in the garden But he met with a serious obstacle on account of the religious merits of the people. Meanwhile, with a boundless joy in his heart, Cupid made the tip of his bow touch the top of his ear[79] to wait upon Damayantī and Nala.

222 Epilogue Śrīhīra etc

In the epic, The Story of Nala, composed by him, very similar to the sister work, The Panegyric of (king) Chinda, the seventeenth canto, brilliant by nature, is at an end.

79 i e, drew it full length

CANTO XVIII

1 Nala then made Damayantī enjoy love's dalliance, after he had thus won her, the best of wives She was to him a boat for crossing the ocean of pleasure, the third object of human endeavour

2 A knower of the self, he acquired no sin, though he enjoyed pleasure with her day and night An artificial devotion to worldly pleasure taints not one whose mind is purified by knowledge.

3 Entrusting his kingdom to his ministers, eagerly did he worship Cupid in the company of his beloved, in his golden-storied mountain-high palace, with floors made of crores of multicoloured gems.

4 The palace surpassed the mountain of the gods, by virtue of having objects coming at its will, owing to the power of the string of divine gems which adorned Nala's neck.

5 The interior of the palace was incessantly perfumed with the best of dark Agaru wood, and was cooled by a breeze, mellow with the camphor and sandal powder applied to the windows

6 At one place, the palace was brightened by lamps with highly fragrant oil, having wicks made of the incense known as 'Cupid's arrow', (lamps) that seemed to be sprouts of the might of Cupid's flashing arms

7 The floors of the palace, with beautiful bejewelled pavements, shone forth, plastered with a paste of saffron and musk. They were washed with water scented with camphor, and had wreaths of mountain flowers scattered in the corridor.

8. In one part of the palace, a bed made of flowers assumed the beauty of an ornamental brow-mark on the floor. It had charming hues, softness and fragrance mellow from the pressure of Nala's limbs.

9 In another part, the waves of fragrance from masses of opening flower buds in the house garden near by, were perfectly like Damayantī's breath.[1]

10 The wind worshipped the Prāna breath, chief among the

1 Lit adopted a kinship to Damayantī's nostrils See also Vocab under कुटी.

breaths[2] of those who lived in the palace, with offerings of sprays of the honey of mango blossoms rent by parrots living in the garden,[3] that had trees of all the seasons in their glory.

11 In one place, all the parts of the edifice were made of gold In another it was made of immaculate jewels In one place were picture galleries made In another it was a magician with its unsteady shapes [4]

12 The Creator, a king among artists, was supposed to be suffering from gout owing to his old age, while he shook his head (in wonder), repeatedly looking at the palace, which contained multiform images reproducing the beauty of diverse wonderful objects, worthy of being reproduced

13 The palace provided amusement in the form of mysterious talking and the like by persons kept hidden in chambers inset in the walls It had numerous puppets causing wonder by their peculiar movements controlled by means of strings

14 Even on dark nights it had profuse moonlight from the rays of jewels set in its walls [5] Even in the summer it utterly dispelled drowsiness caused by heat with showers gushing from water spouts.

15 There a house sparrow, expert in the art of love, occupying an ivory perch, observed what modes were followed in the dalliance of Damayantī and Nala, and what were not.

16 There, at one place, the eyes of Nala and Damayantī met with the amorous gaiety of pairs of swans adorning a pool of water; just as they did the repetitions of the sensual sports indulged in by frenzied sparrows

17 There, their murmurs of love were drowned by the notes of lyres and the sound of flutes, by the cooings and hummings of cuckoos and bees in the pleasure garden, and by the noise of bracelets and other ornaments of dancers

1 Even in the interior of the inner apartment, they heard the whistlings of the unsuspecting idols[6] of Cupid and Rati in-

2 Lit chief of its family The Prāna or life breath passing through the nose is the chief among the five vital winds (Prāna, Apāna, etc)

3 i e, the inmates of the palace could inhale the fragrance of the m go blosso s wafted by the breeze

4 The reference seems to be to the play of light and shade

5 Lit jewel-rays present on the walls

6 Idols consecrated with mantras are supposed to have life (cf. प्राणप्रतिष्ठा)

stalled in the palace, through windows stripped of their curtains[7] at night.

19 In the front of the palace, a unique rivulet, sweet and bright-watered, curved like the horns of the black antelope, and resonant with the beautiful songs of Kinnarīs, never ceased to flow day or night

20 There on the walls were legends depicted in pictures in their entirety Cupid laughing at Brahmā's egregious rashness, his passion for his own daughter (Sarasvatī)

21 The rash act of adulterous frolic of Indra, the paramour of Gautama's wife,[8] was engraved on the walls, (an act) that proclaimed Cupid's triumph

22 The Fame of the edifice, acquired by surpassing Indra's palace, and resembling an autumnal[9] full moon night, brightened the world, disguising itself as the bevies of pigeons flying over it.

23 In the courtyard of the palace were enacted plays based on the story of the moon's amorous wantonness in regard to Brihaspati's wife, (plays) that were nectar streams of the art of Bharata.

24 The golden dove-cot of the palace was engraved with beautiful utterances strung together by Śukrācārya, on the subject of Śiva's amorous enjoyment in the Devadāru grove, and Krisna's sports with the cowherd maids

25 A parrot, going about there, sang of the sage Parāśara who caressed in broad daylight the fisherman's daughter[10] on the Yamunā, being made restless by Cupid who respects no time, place nor object

26 There at one place were sages depicted in pictures, supporting themselves on the pitcherlike breasts of nymphs, without crossing the ocean of austerities, whose shore had come well within reach of their hands [11]

7 This is the alternative meaning of कपटकुड्य given by Nārāyana The sentence might also mean · windows which were made to give up the character of counterfeit walls at night, i e, the windows of the sacred chamber were opened at night, but kept closed during the day when they looked as if they were part of the wall.

8 Ahalyā

9 Lit belonging to the month of Kārttika

10 i e, Satyavatī

11 The reference is to the stories of sages yielding to the temptation of nymphs The imagery is that of a swimmer exhausted before reaching the shore, and supporting himself on a floating pitcher,

27 At the rumblıng sound of drums, the peacock of the palace danced with the idea "My master, and I who carry him, have both conquered Cupid who is so powerful, because we abstain from amorous dalliance."[12]

28 There, as if out of rivalry, Nala and Damayantī played the role of Cupid and Rati in order to conquer their conquerors, Cupid and Rati, who were yielding to passion at the sight of them both[13]

29 In that palace, resembling the mountain of the gods, there took place their sports of love, unseen even by great poets, unlearnt even by courtesans

30. What fear did Damayantī have for her husband, Nala, a manly youth, while she was a girl who had not yet passed the years of her maidenhood!

31 Because she had formerly confessed her love to her beloved, when he met her during his mission,[14] she knew not for shame what to do, thinking of the liberty she had taken

32 Because she had hastily chosen Nala of her own accord, discarding all shame in the open assembly, recalling her rashness, she could not now look him in the face

33 She did not even glance at the direction, which Nala occupied, on a seat covered with the rays of its gems, as if she were offended, becoming jealous of it[15]

34 Bowing her head so low as to plunge into the river of bashfulness, and looking like a puppet on the doorway, she turned a deaf ear to a hundred invitations of her consort

35 For fear she entered not her consort's apartment When persuaded to enter it, she occupied not the bed Though induced to occupy the bed, she did not lie close to him Though persuaded to lie down, she turned not her face towards him

36 Not only did Damayantī feel deeply shy before Nala, but Cupid himself, overpowered by Dame Shyness in Damayantī's heart, was positively ashamed for a long space of time

12 Kārttika, whose conveyance is a peacock, is a chaste bachelor, while the peacock is said to have offspring without sexual connection

13 i e, the deities of love, who had made Nala and Damayantī suffer the pangs of love, now themselves yielded to passion at the sight of the newly married couple

14 See Canto IX

15 Direction (दिशा) is feminine in Sanskrit and often described as a wom

37. Even when she herself wished to do something, she who was fair as Pārvatī desisted from the attempt, when her consort besought her to do it.

38 When he recalled her feelings towards him, which he had ascertained during his mission to her, he suppressed in his mind, which suspected a coldness in her, the apprehension caused by her indifference to him[16] from excessive shyness

39 At first he had let her come to him in the company of her girl friends, then in the company of only one Full of wiles, he sent away this one, too, on some errand, and reduced Damayantī to the position of having him alone as her companion

40 A master of the art of love, he drew his beloved near with the circle of his embrace with the manner of one still far away,[17] though she had been placed close to him by her maiden friends.

41 As she was drooping with shame, he kissed her first on the forehead, then on the cheeks, as she by degrees bent herself less Then as her confidence grew at this, he smiled, abruptly kissing her on the face

42 Child Cupid, just when he was astir a little in her heart, again sank low, admonished first by Shyness coming to her heart, and then threatened by powerful fear

43 During love's revelry, each one of her beloved's arms, which wanted to clasp her round by force, was long resisted by the maid who left no entry for them, pressing herself close against the bed.

44 Feigning a curiosity to look at the beauty of her pearl-string, her consort touched the extremity of her neck with his hand, which passed close to her bosom.

45 He touched her budlike breasts, as he put his pearlstring (round her neck), saying, "Since thou didst honour me with thy wreath in the Svayaṁvara assembly, it is proper that I, too, should pay my homage to thee."

46. While the fair maid was unconscious with sleep at night, his trembling hand, which he had placed near the knot of her skirt, was pushed back[18] by her, when she was awakened by the movements of his hand to and fro.

16 Lit caused by her who was indifferent

17 Lit as if he were at a distance

18 The reading अपासयज्निजम् has been followed Lit he had his hand removed by her who was awakened, etc

47 The king smiled, gazing at the silken scarf of his beloved's thighs Overwhelmed with shame, she covered it with the fringe of her cloth, as if she were nude

48 Clever as he was, he thus a little removed her fear by degrees In her mind, too, Cupid slightly suppressed her bashfulness while he bent his bow

49 She smiled, but laughed not, amused though she was by his witty remarks What woman doth show to others the two rows of her priceless ruby teeth?

50 At the sight of Damayantī's breasts, marked with the imprint of the gems of her necklace pressed into them, her maiden friends guessed (in the morning) that the fair damsel had undergone the ardour of her beloved's embrace

51 When (in the morning) she asked her friends, who helped her to dress, to tighten the knot of her skirt they guessed with a smile "Here took place some frivolous act of her consort's hand"

52 Concealing her feelings somewhat out of shyness, and somewhat manifesting the grace of them with good humour, she, a woman of the Lily class,[19] resembled a lily with buds and full-blown flowers

53 Cupid urged the fair-browed maid to look at Nala, but shyness prevented her looking at him Her looks ran towards her consort, but turned back from their path over and again, full of shame

54 She brought her consort neither within the range of her sight, nor placed him beyond it, for she fixed her eyes on diverse objects, by looking at which he could be looked at as well

55 Impatient of separation during the day, she had longed for the night, the time when to meet her beloved But abashed at her consort's dalliance at night, for shame she wished for the coming of the day again

56 "I only will do what thou dost allow. Be not shy Away with fear I am just like thy maiden friends" Thus did Nala reassure her ever and anon

57 The fire of her love, which had remained smothered by the magic herb of bashfulness, was stirred again by effective invocations, her beloved's loving words.

19 पद्मिनी, the best of the four classes of women

58 Firmly she covered her breasts with her arms, turning back her beloved's hand placed on her bosom It seemed as if she, discarding her beloved from shyness while he was by her side, embraced his image that was in her heart.

59 "Once will I drink of thy lips, nothing else do I beg of thee" Thus saying in a low plaintive tone, he tasted her lips, crushing them with force

60 "I, thy slave, have drunk the wine of thy mouth Now I should do my duty So I will render service to thy thighs" Thus saying, he placed his leafy hand on them

61 "Was there anything wrong during kissing and the like? Now, too, do not fear in vain" Thus saying, he effected the first unloosening of the gazelle-eyed maiden's girdle

62 Then did she experience a dalliance that had in it plenty of resistance and curiosity, perspiration and tremors, fear and desire, pleasure and pain

63-4 "Proper it is that thou shouldst be abashed For to thy mind new is thy union with me But, even my mind, shameless because of constant union with thee (in dreams), yields now to shame!" Thus he, being clever, ridiculed her in such wise that she was ashamed even to feel shy before him, though she had been overwhelmed with bashfulness,[20] full of resistance to him at the beginning of the dalliance

65 Even during the day, when hustling people were about, he said to her by signs when he saw her, "I long for the clasp of thy arms and the fragrance of thy mouth, the joy of thy hips and the contact of thy bosom, and the curve of thy legs."

66 At morn, holding her back when she would leave his bed, Nala, the Indra of the earth, compelled her, the Śacī of the earth, to give him a pleasure, to wit, the reposing of her face on his own and the like, something which he at other times could never compel

67 At daybreak, going forth from her consort's bed, she was ashamed to see the joy of her fair-browed comrades, spontaneously remembering her own recently finished gaiety of love

68 Making himself invisible by virtue of the boon of the gods, he stood by and overheard her talk with her friends Then did he emerge into view, laughing at her, while she narrated to a maiden friend the doings of herself and her beloved at night

20 See Vocab under लज्जित

69 She was laughed at by her consort, as she was struck with fear when she saw female Cakravāka birds part with their mates. But the mind, perturbed about something without any cause, doth speak of events yet to come[21]

70 That she did not draw back her face when kissed, showered nectar in her consort's heart No longer she pushed back his hand when he placed it on her Was not his whole being gratified at this?

71 He could place his hands only on her arms, with which she had covered her bosom; then on the scarf of her bosom without her arms on it, and then even on her uncovered breasts

72 When she refused to give him a scratch with her finger nails despite his entreaties, he made her distracted with talk, and was delighted to scratch himself with her nails, while taking hold of her hand to place it on his bosom

73 He, being the master, could take off by force the fair damsel's scarf, the outer covering of her bosom But never could he remove the inner screen of her maiden shame

74 Brightly she shone, a frail maid who could not be made to shun bashfulness and patience even by mighty Cupid Even without raiment might one appear to be beautiful, but not by discarding patience and shame

75 Shaking her head, she turned him back, who was eager to make her talk He said thus to her, "Since thou dost not say 'no' to me when I ask thee for love's satiety, clearly hast thou given thy consent to me

76 "Have I not grasped the meaning of the shaking of thy head, meant to express a 'no'? The equal number of the negatives does clearly express an affirmative, thine own longing for love-play[22]

77 "Wilt thou not speak? Wilt thou not? Should I not then hear thy words?" Thus saying, he related in her own gentle words what she had told him, when he had gone as a messenger to her[23]

78 Formerly she had firmly restrained his hand when he placed it on the border of the knot of her skirt, but thereafter she did so with a languid hand By degrees, she came to thwart him, by saying merely No, No, No

21 This was a tragic foreboding of how she would one day be forsaken by Nala in the woods

22 She had shaken her head twice, which Nala interprets as two negatives making one affirmative

23 See Canto IX.

79 Everyday she came to him ever new, displaying her art separately in her beauty, her dress, her clothing, beauty paint, ornaments and the like, an art which caused one to mistake her for a nymph

80 She charmed him ever more, manifesting the ocean of her love by the expression of her feelings, her power of appreciation with pleasing words, and her devotion with constant service

81 Though she appeased her beloved, when he was angry at her refusal to offer herself to him, she did not yield so far as to allow him to enjoy her by force, when he besought her again.

82. Offering her tender limbs to her beloved with a great reserve, she preserved for them the same affection from him as on the first occasion of dalliance, for they were made inaccessible by her stubborn pride, resistance, and bashful nature

83 Devoted to her husband, she dallied with him, creating by her religious austerities (magic) forms one after another, and all that was fitted to accompany such forms, forms for her consort, beginning with that of Śiva and ending with that of a tree, forms for herself, beginning with that of Pārvatī and ending with that of a creeper

84 There was no earthly spot nor ocean nor wood nor tableland nor province nor region of the universe where she did not sport with him No mode was there in which she did not unite with him

85 Bending herself, she blew out the burning light with the breath of her mouth, when her beloved pulled her scarf But, with wonder she saw the regions around her lit up by her consort's crown gem

86 When she placed her lotus ear-ring on her beloved's head, wishing to cover up the gem, it seemed as if she worshipped Cupid disguised as her beloved in order to sport with her

87 She was glad to have covered up the gem But when she saw a light emerging on either side of her, she was so confused that[24] the sentiment of her love was merged in a commotion of curiosity, wonder, shame and fear

8 She saw that, when she put out one of the lights, the other, though she had already put it out, burnt again Then recalling the fire god's boon[25] to Nala, she merely closed her eyes, shaking her head

24 Lit had a state of mind where the sentiment, etc

25 See 14. 77.

89 "Tımıd gırl, see thou canst not be seen by me, sınce thou hast closed thy eyes!" Thus mockıng her, he enjoyed the bashful maıd, brıngıng on darkness agaın

90-1 "Here I kıss thee, here I scratch thee wıth my fingeı naıls Here I clasp thee round, here I carry thee on my bosom I wıll do thy behest alone But leave me, o leave me I am thy servıng maıd" Thus, durıng love's career, feıgnıng to be entırely submıssıve ın her caresses, she, a cunnıng maıd, played a trıck on her beloved and on shame ıtself, whıle she gave hım kısses and the lıke What, ındeed, ıs ınconceıvable to those who have a clever mınd!

92. In the dark room, wıth the help of a lıghtnınglıke lamp, no sooner lıt than extınct at hıs wıll, he enjoyed the pleasure of lookıng at her facıal expressıon born of a dallıance fıee from dıffidence

93 Whıle she knıt her eyebrows durıng love's unıon, ıt seemed as ıf Cupıd bent hıs bow[26] The moanıng sound whıch she then made was Cupıd's hum whıle dıschargıng hıs arrows

94 Whıle she shook her hand, her lıps beıng hurt by her beloved's teeth, she was seen to gıve lessons to Cupıd ın dancıng, who was at that moment transported wıth joy

5 Embracıng her beloved, she could not clasp round hıs spacıous bosom, nor could he the bosom of the maıd wıth aıched eyebrows, wıdened as ıt was by her breasts, hıgh and plump.

96 The cırcle of theır creeper arms locked ın an embrace whıch held fast both of them, was truly Cupıd's noose made of stalks of golden lılıes

97 On the beloved Damayantī's bosom, the restıng ground of Cupıd and Ratı, her breasts pressed by her beloved's embrace[27] looked lıke two pıllows, round and contıguous

9 Damayantī's thighs shone forth wıth the gentle naılmaıks gıven by Nala, as ıf they were two golden trıumphal pıllars of Cupıd and Ratı wıth theır panegyrıc engraved on them

99

100 Her breasts, stout and firm as a pıtcher, transmıtted the

26 The eyebrows of a beautıful woman lıkened to Cupıd's bow
27 Lıt pressed by her beloved ın an embrace
28 Lıt acquıred the character of
29 Indelıcate

lustre of the pearlstring over them to her beloved's tender lotus hands,[30] which wanted to squeeze them in their grasp

101 With Palāśa blossoms, his own finger nails, he worshipped the breasts of his bride, which had a blue and red hue, embellished with musk and saffron, and grew up spontaneously on his beloved's bosom [31]

102. Then Nala's face like the lunar orb, while it kissed the face of the maid whose face was like the lotus resembled the moon not fully risen from the ocean, and joined to its own reflection on the water

103 During their delights, they perfectly enjoyed the pleasure of wine drinking with the nectar of their lips, (nectar) reddened by an excess of betel in their mouths, and perfumed with the camphor known as the Rising Sun

104 At that time, making a whistling sound, and passing through violent emotional tremors, the fair damsel declared even without the medium of language, that her consort's mouth while kissing was like the cold-rayed moon

105 The orb of Nala's face, while it came in contact with his beloved's breasts, in order to kiss them, resembled the moon with two golden pitchers attached for filling them with the moon's own nectar

106. Looking and looking again at her, he looked at her more and more in joy Embracing her more than once, he embraced her again Though he had kissed her, eagerly did he kiss her again. But in no wise was satiety to be found

107 The beautiful fair-eyed maid, with her bosom spotted with drops of sweat, did not long notice the wide circle of the pearl-string on her bosom, though it was torn asunder by the sportive movements of the dance of dalliance

108 "Merit" was the reason why the pearls of her pearlstring could abide on her bosom Otherwise, at that moment, stripped of their "merit,"[32] why could they not remain there?

109 At that time, the pearlstring resting on one of them became by reflection an ornament of the other's bosom, which was flooded with perspiration, and had its own pearlstring torn asunder

30 Lit struck her beloved's hands with the lustre of the pearlstring

31 The breasts are indirectly likened to two phallic forms of Śiva See Notes

32 There is a pun on गुण which means both "merit" and "thread", here, the thread with which the pearls had been strung together

110 She ranged unto the farthest limit of all joys, while her budding youth was enjoyed by Nala, who kept a nightlong watch over her face, and destroyed Cupid's pride of beauty with utter disdain [33]

111 In contact with her limbs, Nala felt his inmost heart to be solaced To look at her was to him the feasting of his eyes on the quintessence of nectar

112 He was first delighted with the ornaments of his beloved But he was sad to think they were standing in the way of his looking at parts of her body, screening them from view

113 They regarded even the interval caused by their thrills during embraces as one of miles While looking at each other, they felt even the blink of their eyes to be an interval of years

114-17 [34]

118 The scratches which they gave to each other with their finger nails in their frenzied joy, when they reached the culmination of their passion, was like a seasoning of molasses with red pepper sprinklings, giving relish though sharp

119 Her beloved was not tired of looking at her, when she was for a moment languid with the exhaustion caused by love's exertion, eyes half closed and pupils rolling

120 Her exhaustion led her beloved to fan her for a while A wife like her, a goddess of worldly happiness, makes even the Creator lose the stability of his mind

121 With drops of perspiration on the tip of her nose, with the red lac paint of her nether lip gone, with thrills half dying on her cheeks, her face brought indeed delight to Nala.

122 To her beloved's mind, owing to her love, her face was at that moment worth a million, deeply abashed it was, imbued slightly with passion, heavily weary, and tinged with joy.

123 Strange that the thirst of Nala's eyes was not quenched, in a measure proportionate to their drinking in the pores of his beloved's skin filled with perspiration!

124 He sank in an ocean of delight at the sight of her shining armpits made visible by herself, when she threw back her hands to bind her lock of hair that had no longer its wreath of flowers

125 The slender-waisted maid could not help smiling at the

33 Lit with the sole of his left foot

34 Indelicate

sight of her consort's nether lip, which was beautiful with the collyrium paint of her eyes attached to it, and looking like a red Bandhūka blossom with a bee clinging to it

126 Seeing her turn back and smile, her consort asked her the cause of her mirth, whereupon the bashful bride gave him a reply, putting a mirror into his lotus hand

127 When she saw his face, the brow charming with the red lac paint of her feet attached to it, while he kissed them, she recalled the rising moon with its crimson hue still remaining, bending and bending her face in shame

128 Drooping with shame, she with her extremely gentle breath, removed the erotic langour of her beloved, while she saw him reflected on her perspiring bosom; as if he lived incarnate in her heart

129 Finding on her nether lip a cut left by her beloved's teeth, she gently touched it and was surprised; it was causing a pang hitherto unfelt, owing to the freaks of Cupid's commands

130 Ever looking at the playful nailmarks[35] left by her beloved on her breasts, she cast a look at her smiling consort, the corners of her eyes shrinking with a gentle wrath

131. Seeing that his beloved's face seemed to be tinged with ire, he said to her in a voice somewhat tremulous with fear, "Slender one, I know not who made thee angry

132 "Slender maid, let not this untimely colouring with a thin paint of the saffron of anger, appear in thy silent drooping face, worthy of the moon's respect

133 "Let this wish-fulfilling wreath of gems clasping my neck, shower sprays of nectar, besought to do so by me. Let it remove thy pain anon, caused by my finger-nails and teeth[36]

134 "My hand which produced rainbowlike nailmarks on thy bosom wiped off its offence by its service of fanning thee Let it again, if need be, caress thy feet

135 "Fair maid, if it was improper for my mouth cruelly to bite thee with its teeth, why not, say, take revenge on it, biting my lips in thy turn?

136 "Let my crown gem, which rendered futile the putting out of the lights by thee, while I was stripping thee of thy vesture,

35. Lit the play of finger-nails

36 Lit nails and the like

bow low at thy feet Compensation alone will not make amends for its offence"

137 After he had spoken these gentle words, bowing low on the bed,[37] he brought the stream of the beams of his crown gem in contact with her crimson lotus feet

138 Combined with his own reflections on all her toe-nails, he looked like Cupid, as if the latter assumed eleven forms in order to overcome the manifold forms of Śiva[38]

139. He said to her, "Cease thy wrath Look, the brief vernal night decays Wilt thou another night choose to pursue for a moment the remainder of this same wrath?"

140 Then the fair damsel gratified her consort, hiding with her hands her lotus feet,[39] while she showed a smiling face, whose sensitive pride was swept away by his obeisance

141 By virtue of the elixir of their mutual love, they became desirous of union again, but could not fulfil their wish Shortlived was the lowborn night

142 When they occupied the bed for sleep, the lover freely spoke to his beloved, his words being interrupted at intervals by the revelry of biting and drinking her lips

143 "Let lifelong devotion be the apology of Nala, who cruelly gave so great an offence to thee, fearing to deviate from the path of virtue, having undertaken a mission on behalf of the gods

144 "Fair maid, it is a carnival to look at thee Whatever delights thee I value as if it were a mighty realm The joy of embracing thy limbs is an ablution of nectar to Nala

145 "What happiness is there in Viṣṇu's installing his beloved on his bosom, or in Śiva's union with the half of Pārvatī's body? But, slender maid, during love's revelry, I wish thee to be united with me as a river is with the ocean

14 "It would be unseemly to say to thee, 'Devotedly consider me to be thine own' With the price of thy kindness hast thou bought me, spurning Indra like a straw

147 "When overhearing thy conversation with thy maiden friends, more than once have I seen thee restless with fear on hearing the story of Sītā, fated to be forsaken by Rāma without cause

37 Lit he whose hair kissed the bed

38 i e, the eleven Rudras

39 i e, by way of preventing him from touching her feet

148-9 "When thy friends spake of their terror, caused by the shrub which shrinks up when its leaves are touched, and by the quivering flesh of turtles, and the chameleon which keeps moving its head, I have secretly heard thee say thine own fear was caused by the chance of separation from me But never will I part from thee" This boon he uttered, for he was afraid of speaking falsely

150 "Sleep seems to flee from us to-night, angry with us, saying, 'Alas, you are devoting my time of repose to your love-play, though I helped you to live during your separation, uniting you (in dreams)'"

151 While her beloved spake thus, she lightly closed her eyes in joy, just as the night lily closes its petals, owing to its keeping awake at night, when at dawn the cuckoo sweetly sings

152 Then they slept, pressing each other with the fold of their embrace, and beholding their mutual acts in dreams, thighs interlaced and lips conjoined

153 In joy slept the couple, the oneness of their life's breath being clearly declared by the ceaseless mingling of the currents of the gasps caused by their lovelorn langour, which could be noticed from the rapid intake and outgoings of their breath, while the king's bosom, imprinted with the figures of elephants and dolphins that were among the pictorial designs painted on his young consort's bosom, symbolised the unity of their hearts [40]

154 Epilogue

Śrīhīra etc In his work, the epic "Story of Nala", praise-worthy for its relationship of a good brother to the sister work "Śiva-śakti-siddhi", the eighteenth canto is at an end

40 Lit the couple whose hearts had a u ty symbolised by the king's bosom, etc

CANTO XIX

1 As the night declined, bards, wishing to awaken Nala, Cupid of the land of Nisadha, lying by the side of his beloved, chanted forth strains lavishly drenched with distinct poetic sentiments, and accompanied by a variety of emotions, and expressed with the art that is in melodious wreaths of words

2 "Victory, victory to thee! Mighty king! Richly reward the beauty of the morn, glancing with thy slightly weary lashes[1] Quickly rising from bed, let Damayantī be the first sight of good omen to thee Yea, no benign agency is there more potent than a dear one's lotus face!

3. "The Region that is Indra's queen[2] shows now a smiling face, her clear aspect, as if she were looking at the moon while he visits the Region that is Varuna's wife,[3] (the moon) grown nude by the gradual loss of his raiment of rays

4 "Such stars as are not very large are no longer visible to the eyes Gradually the rays of the sun pervade the sky, proceeding in an endless chain Yonder moon, too, decaying in life, speaks of the weariness of his rays that fight with the gloom of the night

5 "In contact with the rays of the sun surpassing the lustre of red lac, the mass of darkness is glistening bright like an expanse of clay, clearly pecked by the quick beaks of numerous white-winged birds The bee, though it thinks it is black, flashes as if it had a purple hue

"The limpid water drops lying on the tips of young Kuśa blades, accumulated by a succession of drops of dew, which look like sprays emitted by the Night, have surpassed pearls in beauty, marvellously fitted by a pearlsmith into the sproutlike tips of iron pins[4]

7 "The stars in the sky are being carried away to serve as neat and clear Anusvāras[5] in the Oṁ syllables preceding those

1 Lit by giving the eyes which have lashes

2 The East

3 The West The East smiles at the setting moon visiting the West like a paramour

4 The water drops are compared to pearls and the Kuśa blades to iron p

5. It will be remembered that the Nāgari Anusvāra is represented by a dot

Ṛigveda verses, the rays of the sun Doubtless for the formation of the accents of these verses, the rays have been taken away from yonder orb of the moon on account of their being placed high aloft in the sky[6]

8 "The sun is speedily killing the night, catching it by its lock of hair, the darkness Seeing this, the night lotus falls into a swoon Thou, Nala, art covering thy eyes (with thy hands), and, the moon is completely bereft of its strength just as Indrajit killed the magic Sītā, while the monkey Kumud, seeing this, fell into a swoon, the monkey Nala closed his eyes, and Sugrīva's spirits were greatly quenched[7]

9 "In the sky, the pleasure bed of divine couples, the galaxy of planets doth assume the rich beauty[8] of a part of the flower wreaths cast off during amorous dalliance And the full moon, filled inside with masses of cotton wool, its tender rays, bears[9] the semblance of a pillow.

10 "Verily the rays of the sun now adorn the neighbouring region, assuming forms that are apparent manifestations of the thousand ramifications of the four Vedas. It is their echo, consisting of the words of the Vedas, that goes up on the highway from the mouths of those who recite the Vedas[10]

11 "Lord Sun, the natural friend of the day lotus to some extent makes the terrace of Indra's palace his foothold His tireless revolution round the Mountain of Gold is crowned with success, because he hems in Darkness, his receding foe, in the region of the western sky

12 "Concluding from the hoverings in yonder sky of those hawks, the rays of the sun, killing the crows of darkness, that the sun is going ahunting, the moon betook himself to the west for

6 उच्चैरुदात्ततया is explained by Nārāyana as उच्चैर्नितराम् उदूर्ध्वमात्ततया गृहीततया, अथ च ...... उपरिस्थिततया वा The sentence means also The rays have been taken away doubtless for the formation of the high-pitched acute accents (उच्चैरुदात्ततया स्वरविरचनाय) It is fancied that the lunar rays are suitable for serving as the straight lines indicating the Udātta or acute accent in Vedic verses

7 See Notes for the puns

8 i e, looks like

9 Lit does not forsake

10 The so-called thousand rays of the sun are pictured as the texts of the thousand schools of the Vedas, while the voice of the people reciting the Vedas is imagined to be the "echo" of these rays representing Vedic texts

fear of his hare[11] being killed, while those pigeons, the stars, flew away on receiving the news

13 "The stars had densely filled the sky, the courtyard of the gods, as if they were pearls dropped from the pearlstrings torn asunder during the amorous sports of the gods Now, at morn, owing to the cleansing by the sun,[12] the sky doth look different with the beauty of its natural state

14 "The sky first welcomes the rays of the sun with unbroken grains of rice, the stars, variegated with joints of Dūrvā blades, the surrounding expanse of gloom It then offers a hospitable entertainment with barley flour mixed with water, to wit, the flakes of powdery snow hovering in the sky.[13]

15 "If Śukrācārya, the preceptor of the demons, were not afraid of breaking the vow of silence during early morning prayers, would he not utter the charm that brings back the dead to life and plays in his throat, in order to restore Darkness to life as he did Kaca, (Darkness) friendly to the demons, who hath met with death at the hands of the sun?

16 "At this moment, during the night's battle with the day, the peaks of the Mount of Sunrise, where the sun now roves, bear streams of red chalk melting with heat Garuda, the younger brother of Aruna, having come there out of his eagerness to salute the rising Aruna, the charioteer of the sun, should there be assumed, on account of the meeting of the two, the presence of a rampart of newly baked brick[14]

17 "Now surely do the mares of Indra's army have an amorous desire for the horses of the sun's chariot, seeing them near[15] Now does the female Cakravāka bird, deep in her love, have an amorous passion for her mate,[16] her heart yielding to Cupid's arrows

18 "Swishing their tails, colts neigh gently in hunger, desiring to have milk, having been without any food during the night

11 Hawks are called "hare-eaters" (शशादन)

12 See Vocab under बहुकर.

13 The imagery is that of receiving a guest with offerings of rice, Dūrvā blades and barley flour

14 The golden body of the bird-king Garuda glistening with the rays of the rising sun is fancied as producing a flaming wall round the top of the Sunrise mountain.

15 Indra's position being in the east, his mares co e across the horses of the rising

16 Lit aster.

A troop of horses, hastily rising from their places (in the stable), and making a low sound, desire to have salt, for they are known to be fond of licking the rocky salt found in the Maṇimantha mountain.

19 "Is it not right for the assembly of stars, nor proper for the night that they now refrain from looking at their consort, the Moon, whose rays now wane? But, the Moon's heart is clearly made of stone, its dark petrified look coming into view For, alas, the heart was not quickly rent asunder even when they were separated from him.

20. "The Sun, I ween, is wedding yonder Dawn, who offers the stars as grains of parched rice as an oblation in the fire, the glow of the sun Like her, the Sun too will go round the wedding fire Who is not eager to look at his hand with the nuptial thread attached?[17]

21 "You two who have the beauty of Cupid and Rati[18]! Since we master bards are fully responsible for imparting friendly advice,[19] we boldly speak unto you Even though our harsh words are a hindrance to your pleasure, which is contrary to religious virtue, will they not (in the end) lead to your good humour, even to joy?

22 "Let thy beloved quickly part from thee Thou who art pure with austerities, say thy morning prayers How is it that this morning twilight, sister to the night, prompts thee not? Only a few moments will the sun remain mature in the womb of the east Then must he initiate the day

23 "O Damayantī, strange it is that an utter neglect of religious observance appears even in Nala to-day, his heart being distraught[20] by thee, the abode of arts! For, though he makes the morning twilight barren,[21] he counts it not as an offence, nor would he now salute the sun

24 "Thou who art high-minded, no woman is there wiser than thou! Be not the cause of thy husband's sin of deviation from the established rites By reason of his not leaving thee for a moment, reckless slanderers of a truth will call him happy in a woman of passion.

17 Also Who is not eager to look at his rays with pleasure?
18 Lit the couple Cupid and Rati
19 Lit pleasant words
20 Lit stolen
21 i e, by failing to say the morning prayers

25 "Sire, leave thy consort for a moment, best of woman though she be The sky paints itself with the rays of the sun which slowly unfold The deities of beauty, going in joy from the night lotus to the day lotus, cherish a desire to see yonder pitcher of gold, the sun emerging from the sea[22]

26 "The rays of the sun, after they have had an unclouded vision of Indra owing to their being travellers of the east,[23] will soon after see thee here Ah, let them then skilfully judge the prosperity of Indra and thyself, for they can elucidate and eliminate, by virtue of their possession of effective power[24]

27 "At the approach of the dawn, the bees, mature in strength, because they are male, forced their entry into the tip of the lotus, not too soft, and went out with something in their mouths They fed their wives with fresh food, giving them the honey of the lotus which they had brought

28 "At daybreak, with a single petal unfolded first, the lily gives the onlooker to think, 'About to feed on the expanse of the rays of the sun, is the lily first hollowing its palm to take the water hallowed by the Āpośāna formula?'

29 "Now, in pools of water, the sleep of the lily, the shrinkage of its flowers, hath come to an end, as if at the combined chirpings of bevies of birds on the trees on the bank The bee drinks the honey of the lotus, sweetening it ever and anon with the nectar of the lips of its bride

30 "Now come bees with their fellows to full-blown lotus blossoms, from inside the lotus buds which had closed up from pity at the decay of the day agone The bees were confined in the

22 The night lotus shrinks at sunrise and Beauty leaves it for the day lot It is auspicious for travellers to see a pitcher full of water before startin

23 Indra's home is in the east

24 ऊहा means 'supplying an ellipsis', in the case of the rays of the sun, 'bringing to light things not visible before' अपो mea 'the refutation of an argument by means of a counter-argument', here, the repelling of darkness by the sun By means of puns, the rays of the sun are described as being expert in reasoning, hence able to evaluate the relative prosperity of Nala and Indra

25 It is the custom before meals to drink some water from the hollow of the palm by stretching out the little finger, while the other finge are kept closed Here the lotus plant is described as bein about to feed on the rays of the sun, and the first petal to unfold itself is fancied as an outstretched little finger See also Vocab under आपोशान.

nestlike buds (during the night) Now are they seen to break their fast with honey.[26]

31 "The thin-starred regions of the sky are whitening at the disappearance of gloom What pool is there that appears not white with the laugh of the lotus? Only the zenith turns blue with deep disgrace, because it welcomed the light which destroyed the darkness that had taken refuge in the sky

32 "Should not the beds of the day lotus laugh, the sun, their ally, being up? Should not the night lotus slumber, the moon, its friend, having lost its radiance? Perhaps the day lotus blossoms have exchanged their sleep for yonder smile of the night lotus bed,[27] (the smile) that resembles the Himalayan rocks[28] in beauty.

33 "It matters not whether the new come swarm of bees drinks the day lotus honey. They are satiated with the honey of night lotus blossoms But the Cakravāka birds, having passed the night in thirst,[29] suck now the honey, namely, the nether lip of the lotus mouths of their brides

34 "The Cakravāka couple alone in the world is well versed in the art of love Parting and parting with each other,[30] mutually do they enjoy as new the pleasures of love Likewise the mighty Śiva, the lord of the gods, swallowed poison, because he was satiated with nectar, the selfsame food from day to day

35 "The Cakravāka birds now repeatedly call their ever-distraught consorts by name, their tongues glib from separation The heat of their grief is about to leave their hearts for the solar gem[31] Separation from a young wife hath now become the lot of the moon, forsaking the night.

36 "Doth any one blame the night lily for choosing to remain blind, who looketh not at the sun with her bud-shaped eyes? But, hear ye Hear. In the works produced by the genius of poets, wives of kings are written and read of as 'not being in the habit

26 Lit Now is seen the breaking of their fast with honey by bees, coming from the lap of lotus buds to full-blown lotuses, (bees) that had entered a nest (during the night)

27 Lit the day lotus blossoms have acquired yonder smile of the night lotus bed in return for their own sleep

i e, the smile is "white" as ow

29 i e, being separated from their mates at night

30 Cakravāka birds are believed to be separated from their mates at nightfall

31 i e, the sun-stone heated by the sun

of looking at the sun'[32] Will she not then be so, too, being the wife of the moon?

37 "The bees shine forth in the sky, as if they were drops of water slipping from the hands of the sun through the space between his fingers, for he hath drunk up the ocean of darkness from the hollow of his palm Then by clinging to both sides of the streams of honey dripping from the lotus blossoms, the bees give me the idea of their being the ooze of the ocean of gloom

38 "Rejecting the beauty of the rows of saffron blossoms, the perfectly young rays of the sun, ranging over the surface of pools of water, adopted the beauty of the clumps of (red and black) Gunjā blossoms, because the rays were dappled by the bees, flying up with the joy of lotus scent

39 "Yonder pool, with its expanse whitened by masses of white lotus buds bursting into bloom, verily hath become diverse of hue, for the perfectly young sunbeams redden it, while a swarm of bees, about to settle on it, strives to turn it blue

40 "Behold! in doing good to the day lotus, the Sun fulfils a magnanimous mission He benefits the eyes of men, which are compared to the lotus by poets, desirous of expressing the presence of beauty He lets alone the eyes of owls, because they are not like the lotus

41 "Thou traveller on the path of sacrificial rites, if a profound devotion to the sun be thine, worship him quickly, as he emerges At this moment, the palmfuls of water, thrown up in worship, towards the sun, act like watery thunderbolts on the Mandeha demons

42 "Verily, I know not who brought into view yonder orb of the sun, an inexhaustible mine of rubies, its own newborn rays, situate on the peak of the Mount of Sunrise, removing the covering rock of night, black with gloom.

43 "Once did Indra take as a gift from Karna a pair of earrings Truly he gave them then with pleasure to the East, for

32 This is the literal meaning of असूर्यम्पश्या 'a woman keeping indoors to avoid the look of men' The expression राज्ञो दारा 'the wife of a king' means also 'the wife of the moon', the word राजन् having both meanings

33 Lit for not being so

34 These are supposed to attack the sun when it rises

he is her lord One of them was seen there, the rising moon The other, streaming with the gold of ever new rays, is now seen, the gem of the day[35]

44 "The devoted Light had entered the fire, when the Sun, her husband, went down, having reached the hour of decline of the byegone day Now she appears as the image of the vow of a devoted woman, for she hath brought about the ascent of the sun to heaven, forcibly raising him from the world below[36]

45 "It is but true, the saying of the wise that the blackness of the complexion of a child is due to his father's food, black, green or the like For from the Sun's darkness-absorbing body, though it has a spotless lustre, Yama, Yamunā and Śani came forth black

46 "Bringing into being Kāla consisting of the day, over and again, on the decay of each night, the time-producing divine Sun acquired such a lasting practice that, in times of yore, on account of it, he could not certainly give up this habit, even while generating Yamunā and Yama[37]

47 "What wicked person will not laugh at us (for praising the sun)? For the Sun himself is ridiculed by the wicked thus 'He has fine feet! His chariot is furnished with the beauty of his charioteer's thighs! He produced, indeed, two sons Yama and Śani to protect the world! He is an ocean of kindness to Cakravāka birds, and a friend even to human eyes!'[38]

48 "There rises the sun He has a round of benevolent activities He giveth warmth, for the happiness of creatures suffering from cold, and water for the relief of those whose mouths are dried by his scorching rays He giveth heat to those who are afraid of water, and moisture to those who are subjected to heat

35 This is the literal meaning of दिनमणि 'the sun'

36 The sun is believed to set in the evening, leaving its light in the fire The light is here fancied as the sun's devoted wife who, on the death of her husband, commits suicide by entering the fire and brings about his resurrection next morning by virtue of her religious merit

37 Kāla means both 'time' and 'black', and the colour of Yamunā and Yama is black

38 The whole of this is sarcastic The sun's feet are abnormal, being a thousand in number, while the contemplation of his feet in prayers is believed to cause leprosy As regards his charioteer Aruna, he has no thighs at all, while Yama and Śani, sons to the sun, are the most dreaded of the gods Then it is a bird that the sun has chosen for his special favour, for he reunites the Cakravāka couple after their separation during the night; while his friends are inanimate objects, namely, the eyes of men, which he enables to see

49 "Who is not astonished that the rays of the sun, which drank up in a moment the expanses of darkness abiding in the bosom of all the four regions, were powerless to destroy the shaded darkness, which managed to live, taking shelter under the trees?

50 "The two Aśvins seem to practise the art of healing, having studied the science of medicine under their own father, the Sun, he who cures darkness in the world, and the swoon of the day lotus beds But the Sun is also the father of Yama, the god of death So is it not natural that he should rise cruel to bring about the untimely end of the night lotus blossoms?

51 "The moon had oppressed the sun's wife, the day lily, left behind by her consort, and the night lily had laughed at her So both of them crouch in fear, I surmise For the new risen sun, gleaming red like a plum, doth now advance forward

52 "Every night I know, Ananta, the king of serpents, with his two thousand eyes, hears separately and sees simultaneously at close quarters the thousand accented and shining ramifications of the rays of the sun, journeying by the underground passage of the earth, (the sun) whose body is composed of the Vedas[39]

53 "Coral-hued are the rays of the sun, the friend of the lotus Verily they appear to have numerous finger-nails at their tips It is proper that parts of them, long as they are, will assume the beauty of fingers, entering through the windows.

54 "From the window of the top chamber quickly look at the fingers of the sun's hands, like stalks of the lotus that have come inside Laden with moving atoms, they seem to whirl with speed Are they not perhaps once more placed on the lathe by the carpenter of heaven?[40]

55 "The day, like a barber, banished the Night, lopping off her braid of darkness, with sharp razors, the rays of the sun Verily the surface of the earth doth glisten black with masses of hair falling in consequence all around in the guise of diverse shadows.

39 As the sun journeys through the nether world, the serpent Ananta who upholds the earth on his thousand hoods looks at the sun, whose "thousand" rays represent the texts of the thousand schools of the Vedas As the serpent has two thousand eyes, two on each hood, he surveys with one set of eyes the thousand Vedic texts in the shape of the solar rays, while with the other, he "listens" to each of the texts, serpents being believed to hear with their eyes

40 i e, Viśvakarman, the father-in-law of the sun who once did this to make the sun's heat more tolerable Cf 21 18.

56 "Nala, the conch blown for luck we call thy fame The moon, brother of the conch, is in the sky clearly engraved Behold the decay of its rays, which doubtless makes one believe in their kinship Behold also the moon's dense area of gloom, its deer-shaped stain

57 "The moon is heavily pressed by the rays of the sun, advancing with might and main, (the sun) that is overshadowing the Viśākhā star and opening the lotus The moon hath already half set, resembling at this moment a conch-cutting saw turning white with the paste of conch-dust, produced by the water applied to the conch for cutting it through

58 "The sun frees the eyes of men from sleep at the same time as he bursts open the lotus, and Visnu completed with his eye[41] the (required) number of a thousand lotuses (while worshipping Śiva) So there is a real kinship between lotus blooms and eyes Based on this, the comparison of the eyes to the lotus is esteemed highly by poets

59 "I know the night lotus kept a nightlong watch over the day lotus bed, opening its petal eyes At the advent of the day, it now enjoys the pleasure of sleep deep with snores, the hum of the bees moving inside its petals [42]

60 'Say, what are the two original forms, for which Tātang is substituted in the Mahābhāsya?' Thus asked by the crow whose voice is characterised by a form of the interrogative pronoun Kim, the cuckoo at dawn gave reply in the form of its sound Tuhī [43]

61 "Yonder dove was certainly a student of Pānini's system of grammar It has[44] on its neck an ornamental sign, the remains of numerous chalks worn out in the course of forming heaps of words [45] Having forgotten everything it had learnt, it now shakes

41 i e, by uprooting it See Notes for the story

42 The day lotus closes at night, while the night lotus opens at night and closes in the morning

43 The crow is fancied as crying Kau, Kau (कौ) which in grammar is the dual of किम् and means 'which two?' It is imagined that the crow wants to know the two original forms for which the verbal suffix तातङ् is substituted, whereupon the cuckoo, crying Tuhī, Tuhī (तुही), replies that the forms in question are Tu and Hi (तुश्च हिश्च तुही). The grammatical rule referred to is that तातङ् (तात्) may be substituted for the imperative suffixes तु and हि to denote benediction, e g, भवतात्.

44 Lit is accompanied by an adornment, etc

45 The streak of white on the neck of a dove is fancied as caused by the dust from the writing chalk used by it in the course of its grammatical lessons.

its head, shouting forth the grammatical term Ghu, which it has by chance remembered at dawn, owing to the previous impression left on its mind by its reading from wooden slates[46]

62 "In the east the sun, a golden pitcher over Indra's palace, charms one's heart with the amassed newborn beams of the palace-banner possessing the smooth beauty of saffron Proper it is that the rays born of this pitcher should drink up the ocean of gloom[47]

63 "Even two or three of its rays, acting like a conflagration in consuming the Tamāla forest of darkness, gave to the assembly of lotus blossoms the festival of day So in vain the sun now hastily expands a flood of rays that is merely crushing the already crushed evil of darkness lingering on the surface of the earth, and in the directions and the sky

64 "The sun, the submarine fire of the ocean of darkness, hath ascended far, an entertaining jester for the languid day lotus bed How is it that the sun still assumes not its refulgent whiteness, and the expanses of solar rays still redden the sky?"

65 The minstrels then put on a set of ornaments, which the maids of the inner apartments placed before them, saying, "Pleased with this description of the morning, the queen has given you these presents, ornaments from her own person" The set of ornaments was chasing poverty away with the glare of its eyes, red with an impulse of wrath, (the glare) consisting of the lustre of its rubies

66 Then the king, after he had performed his morning ablutions in the waters of the celestial Gaṅgā, his exit from the palace being unknown to the bards who came later, came in joy, occupying his chariot, superior to Kubera's Puspaka car, which he had obtained as part of his consort's dowry, and obtained in a moment the hospitality of the eyes of the bards describing the dawn

67 Epilogue

Śrīhīra etc In the epic, The Story of Nala, composed by him who is engaged solely in creating new things the nineteenth canto is at an end

46 'Ghu' is the natural sound of the dove (cf Bengali घुघु). It is here imagined to be the grammatical term Ghu which the bird repeats as the last remnant of its knowledge of gr mar See Vocab under घुसंज्ञा.

47 The sage Agastya, also born of a pitcher, had drunk up the natural oce

CANTO XX

1 Like a cloud from heaven, the chariot,[1] its speed increasing with the wind, reached the bejewelled floor of the mountain-high palace, a plateau with numerous minerals

2 Damayantī then went up to receive her approaching beloved, as the waves of the western ocean do to receive the moon at dawn

3 He who had seen the beauty of the golden lotuses of the celestial Gangā perceived in her face, his looks full of love, a deep loving welcome

4. Holding in her hand the lotus given to her by him as a message from heaven, she shone like Lakṣmī, her eyes resembling fullblown lotus blooms

5 Though of little value, she valued it highly, because it was given by her beloved She considered it worth a million, though it was worth a cowrie

6 Her beloved said to her, "Slender one, if it please thee, let me finish the remaining rites[2] which prevent me from clasping thee round"

7 "Why does so much pleasure-restricting ritual fall to thee today?" Thus she said to him in anger in her mind, though not in words

. At that moment Kali said in his mind, "Foolish girl, thou art vexed even at a rite that separates thee from thy beloved for a moment But do I not purpose to sever thee from him for good?"

9. She then went from the king to a lotus-faced companion of hers, as if disdainfully, just as Beauty goes from a night lotus bed to a neighbouring day lily

10 Nala gratified the Triad of sacrificial fires in the daily session of Agnihotra oblations, as if he thought, "Let not them also be hostile to me like Kali and Dvāpara"[3]

1 Lit chariot-cloud

2. e g, the Agnihotra oblation

3 The word त्रेता meaning both the Tretā age and the three sacrificial fires is played upon At first sight the sentence me 'Let not the Tretā age al be hostile to me like Kali and Dvāpara' The hostility of these two Ages to Nala has been described in C to XVII

11-12 After he had finished the morning rites, he went behind her, and closed her eyes with his hands, forbidding her girl companion to warn her with his hand. Damayantī's laughing comrades watched him, as if he were measuring the extent of his beloved's eyes with his outstretched palms

13 "My dear, I recognise thee " Half uttering these words, she knew the touch to be another's as she unloosened the grasp of his hand She then remained silent, assuming an air of being offended

14. But he said to the fair one, "Thy anger is out of place, beloved Should I not observe the religious austerities, by virtue of which I won thee?

15 "If it is thy purpose to take offence, because I greeted thee not after bathing, although I was thy slave during the night, then tell me, I bow to thee "

16 With fear and anger, resisting her consort's hands, with which he was about to touch her feet, she charmed him with her glances

17 Bewitched by the dazzling in the corners of her eyes, Nala spake to the slender damsel thus

18 "Have thy eyes, speedily going afar by casting side glances, turned back in fear at the sight of a pitfall, thy ears?

1 "Angry though thou art, thou dost bring me delight, o thou with lotus eyes! The light of the sun, though hot, creates the fragrance of the lotus.

20 "The Creator, whose creation varies from object to object, marked the moon, I fancy, with a dark spot, in order to remove all confusion between the moo and the orb of thy face

21 "Thy words, clear and sweet, perfectly rival the pearls found on the banks of the Tāmraparṇī river; pearls that seem to be born in the womb of the moon

22 "Thy words rose from the ocean of milk together with nectar Lo, even to-day they are accompanied by smiles which look like jots from a flowing expanse of milk."

23 Bringing his beloved to his lap, he then adorned a couch, just as the moon, embracing the moonlight, adorns the mountain of the east

24 Like as the mellow raincloud clings to the sky at the beginning of the rains, so he, loving he w , long embraced his beloved to alleviate the pain caused by his absence from her

25 Whelmed with emotion, he kissed her smiling face, as does the sun the flowering lotus, while reflected in its honey

26 Beckoning to a maiden friend of his beloved, Kalā by name, he made her sit before him, and spake to her, making hei a witness of his jesting

27 "Why is it that Damayantī, thy lotus-faced comrade, takes no pity on us? Loving you all as she does, she, I fancy, values others lightly

28 "But does she not, telling a lie, deceive even her friends, when she says, 'I favoured my beloved at night, surrendering myself to him?'

29 "She says to her friends, 'I have none but Nala in my mind' But it is untrue; for Cupid 'who abides in the mind' is in her, his presence being inferred from her youth

30 "If thou shouldst describe the beauty of her face, I would listen to thy words, for that beauty is unseen to me even now, her head being bent with shame

31 "She looks at her comrades straight in the face,[4] but she casts merely a hasty look at me with the atom of a corner of an eye, as if I were an offender

32 "Since she does not look at me now, methinks she has forgotten me, such being her attitude But she did look at me when I went as a messenger to her

33 "With nectar streams of words pleasant and true, she shows affection for her comrades But, assumin a sullen pride, she does not tell me 'Thou art mine'

34 "Kalā, whom among her friends does she not call by name? But she fights shy of my name 'Nala'

35 "In her heart, cruel to me, and enveloped by her plump breasts, there is not the slightest room left Where will she give me a place?

36 "Knowing her heart to be such, I realise why her hard breasts turn away from me, though their action is something which befits them"

37. When Nala became silent, having spoken thus ironically to Kalā, she said to him with a smile imitated from Damayantī's face

3 "Rightly dost thou think she is cherishing for thee an

4 Lit with both eyes co plete

affection that is fresh. But her feeling towards us her friends is in keeping with an affection that is old[5]

39 "How can our newly married tender friend tell us how she was enjoyed by thee, thou, an adept in the art of love?

40 "Sire, the worlds celebrate thee as one who speaks truth, a wife who spoke otherwise would not be worthy of thee

41 "Cupid is, indeed, in her mind But, sire, Cupid is thyself, for our friend's mind is thy place of sojourn day and night

42 "Cupid is thine own reflection, thine, who art in our friend's heart Otherwise how doth Cupid resemble thee in beauty?

43 "Or, perhaps she cherishes both of you, Cupid and thyself, in her mind, there being a doubt about the identity of each, owing to your similar beauty But it is thou she longs for

44 "Seeing that it is hard to draw back one's heart once it is set on thee, the lotus-eyed maid, being afraid, casts only a glance at thee

45 "From the moment of her seeing thee, thou hast been inseparable from her eyes If there be doubt, look for thyself[6] What faith is there in the words of others?

46 "When she transferred to thee the saffron of her breasts while embracing thee, really she said 'Such is my heart's love[7] for thee'

47 "Our friend's throat is devoted to uttering in silent prayer thy name, a hymn of love It has a rosary disguised as her necklace

48 "We say, our comrade's heart being occupied by thy majestic self, her breasts came without, having no longer any room in her heart[8]

49 "Hurt and scratched by thee (at night), how can her plump faultless breasts appear before thee,[9] covered as they are with shame?"

5 Verses 38-49 form a reply to what Nala had said to Kalā about Damayantī

6 The girl playfully suggests that Nala should look into Damayantī's eyes and see his image in them

7 There is a pun on राग meaning both "redness" and "love", which suggests that the saffron was the emblem of her love

8 See Verse 35.

9 Lit show their face In Verse 36 Nala had complained of the वमुख्य or averseness of her breasts वैमुख्य mea literally "turning away of the face"

50 When he was thus drenched by Kalā with nectar-showering pleasant words, he asked his beloved, raising her face, "Is this really so?"

51 Nala's hand, while raising his beloved's face, shone forth like a day lotus, reconciled after long with the moon (by chance).

52 At that moment, smiling and bashful, Damayantī brought an intense delight to her consort, bowing her face once again

53 Being in the company of his beloved, the king smilingly spoke to Kalā, her friend, desiring to have the pleasure of jesting again

54 "Let thy comrade try to forgive the offence given to her by the day, in that she cannot practise on me the meaning of the verb *niśi* (to kiss), in the day, as she is wont to do at night

55 "If the day has eclipsed the moon, the friend of her face, it has brought about the splendour of the day lotus blossoms, also the friends of her face

56 "Having played with me, she has already overcome her bashfulness with regard to me So ask her, for whom it has come back now.

57 "Let her not be angry with me for biting her lips at night does ever a Bimba creeper get angry with a parrot which pecks at her fruits.

58 "Look, her breasts stole the beauty of an elephant's temples The marks left by the driver's goad can be clearly traced on them [10] Should I not then punish them, being a king?

59 "My mouth might be guilty of drinking the nectar of her nether lip But what is the offence of my head that it is debarred from bowing low at her feet?

60 "Ask her then if I have offended her by paying heed to thy words The lyre, indeed, sounds now harsh to me, while the cuckoo sounds cruel

61 "With thee, her friend, let her have companionate talks (as she likes). But why does she forget the affection which she had cherished for us?"

62 Kalā then whispered something in Damayantī's ears, on the pretext of bringing her ear near to Damayantī's face

10 Lit the beauty that is well marked by the traces left by the goad The reference is to the nail marks on Damayantī's breasts

63. "Well, wicked girl, thou didst not tell me anything about thy secret doings Wait till I make the amiable king himself relate what thou didst do

64 [11]

65 Damayantī remained silent Kalā, pretending to hear words from her, made an affirmative sound at frequent intervals, and went on speaking

66 Damayantī, however, struck her with the toy lotus of her hand, whereupon she stepped forward and spoke to the king, describing Damayantī's maturity in the art of love

67 "Sire, look, look how she strikes me and threatens me with her frown, for she is angry because I pleaded for thee

68 "She says to me, 'By what sign dost thou know that he is Nala? I fear he is Indra coming in a magic form'

69 "Besides, as a proof that thou art Indra she contends that thou didst give her a lotus from a golden lily of the river of heaven as well as that thou hast come from heaven [12]

70. "She says, 'I have seen how Indra assumed Nala's beautiful form by magic'[13] She says also, 'I have heard how Indra wronged Ahalyā, Gautama's wife'

71 "Damayantī's intelligence is keen as the tips of Kuśa blades! She fancies thou art Indra, because thy lotus hand has a sign like the thunderbolt[14] in it

72 "So if thou art the real Nala, remove her suspicion by relating to her face those secret doings, witnessed by none except thyself and her"

73 Hearing these words, the falsity of which was concealed by Kalā's skilful delivery, Nala said to Damayantī, being unable to ascertain her feelings

74 "Dost thou remember, while feigning to be asleep, thou wast thrilled with joy when I put my hand on thy navel? It looked like a lotus (on account of the bristling hairs) [15]

11 Indelicate

12 See Verse 4 and 19 66

13 See Canto X

14 Lit infers thee to be Indra from thy lotus hand which clasps the thunderbolt Indra is the wielder of the thunderbolt, while the 'thunder-sign' on the palm of the hand is a mark of sovereignty

15 Lit thou didst become lotus-navelled

75 "Dost thou remember, o tender maid, in love's new revelry while thou wast whelmed with bashfulness and fear, I let thee go for fear of hurting thee, though I had only half completed my course with thee.

76 "Recollect, once when I came after winning a battle I pinched thee with my fingers amid a dense crowd, while thy hand was about to touch my feet in obeisance

77 "Thou dost know, once after a love quarrel, grieved to have left me, thou didst draw and look at a picture depicting thyself and me in the company of each other When I discovered thee, thou didst sever the figures by drawing a line between them

78 "Thou hast not surely forgotten how enraptured by our joys of love, I drank thy tongue, not content with thy lips

79 "Thou mightst remember how I told thy smiling comrades that a fresh nail-mark, imprinted on my bosom from thy breasts, while I embraced thee, was given by thee

80 "Thou dost know, in convivial drinking bouts, while jesting with other maidens, I was angrily looked at by thee, and lay prostrate at thy feet before them

81 "Thou dost know, once on my return from abroad, while I looked at thee with my heart full of love, thou didst embrace and kiss a comrade of thine in expression of thy sportive delight in her

82 "Dost thou recollect, after passing bits of betel from my mouth into thine I justly demanded them back

83. [16]

84 "Remember the joy of our mutual company when we never turned our backs on each other even during sleep For we turned our backs at night, only after exchanging places with each other

85 "Only remember, even in the presence of people, at a moment when their eyes were distracted, looking at something else, thou didst threaten me, pointing to thy nether lip which I had bitten

86 "Remember, on seeing this, I appeased thee by folding my hands under the pretext of revolving the stalk of the toy lotus in my hand

7 "Thou canst not remember, I fancy, an occasion when I

16 Indelicate.

offered thee betel without giving thee a nail-mark on thy lotus hand; nor can I remember one, when thou didst the like

88 "Remember how thou didst join thy friends, leaving me when I told some lie When I followed thee there, thou didst gracefully rend a blade of grass in twain before me

89 "Beloved, thou mightst remember, when thou couldst not proceed with love's course for a second time, I called thee in jest 'a summer night[17] resounding with the notes of the cuckoo'

90 "Thou mightst remember thy anger, when, on seeing me partake of fresh Nimba fruits in the spring, thou didst suspect that I loved thy co-wives, and didst give me more of them to eat.[18]

91 "Remember how, after tasting a sugared dish, I praised it because it was prepared by thee, and how I feared thy nether lip which seemed to turn red with anger, because I disparaged it (by praising the sweetness of the sugar)"

92-96 [19]

97 Whelmed with shame while her beloved was thus relating her secrets, she covered her friend's ears with her hands in the midst of his speech

98 It seemed as if those red lotus blossoms, Damayantī's hands, pressed her girl companion's ears, seeing that the girl's blue lotus eyes also "pressed"[20] her ears

99 Damayantī (while she covered her friend's ears with her hands) seemed to cover up her consort's words which had got into her companion's ears, with the object of confining her secret in them, on account of her shame

100 While Nala laughed aloud, seeing his beloved's prank, other companions of her smiled at a distance, even without knowing what the matter was

101 Fairies of the earth as they were, they fondly showered on husband and wife flowers of their smiles, fragrant with their breath

102 The smile of the girls, occasioned by Nala's laugh, beamed as if it were the blooming of a night lotus bed brought about by the light of the moon

17 Summer nights are proverbially short

18 D ayantī interpreted Nala's liking for the bitter Nimba fruit as a de eneration in taste, which led her to suppose that he was likewise fond of her co-wives 19 Indelicate

20 i e, reached as far as the e

103 Among them, the clever Kalā recognised the voice of an intimate friend, ringing with laughter, and became bolder still

104 Calling her aloud, Kalā said to her, "Come, fair maid, thou art deprived of a celestial joy Drink thou the moon's nectar streams, these words from the king"

105 The slim-waisted girl had, however, heard a portion of the king's words, though she was at some distance from him Just so people in the sacred Badarī, a little place, hear the tiny noise of the (adjoining) Kalpagrāma site[21]

106 Kalā then saw that the expression of Damayantī's face, who was at her back listening to Nala's words, was reflected in Nala's crown gem

107 Kalā seemed to be[22] hearing Nala's words still (though Damayantī had covered her ears), for she was mimicking her friend's bashfulness and other expressions of her feelings, inferring them from Damayantī's facial expression, reflected in Nala's crown gem

108 Assuming similar airs again and again, she said to Damayantī, "I heard all that the king said Let my tutelary deities prove false, if thou shouldst think I am telling a lie

109-10 "Sire, thou shouldst check thy beloved Her hands will merely ache from pressing my ear-rings hard" Thus saying, Kalā set free her ears from Damayantī's grasp The latter also obeyed her consort when he asked her not to fatigue herself in vain

111 The sound produced when Damayantī abruptly let go Kalā's ears seemed to be a clapping of the hands marking the termination of the continuous rumbling sound in her ears while they were kept shut by Damayantī with her hands

112 Kalā stepped aside a little, then smiled and rejoiced. She then went near a comrade and pitifully entreated her thus

113 "I will tell thee their secrets, all that I have heard Come, friend, tell me what thou hast heard, exchange news with me"

114. D ayantī and Nala, who had been astonished while Kalā feigned to hear Nala's words, now shook their heads, when she entreated her comrade to tell her what she had heard

21 Lit Just as the tiny Badarī hears the small noise of... .
22 Lit was inferred to be

115 Nala said to her while she thus spoke to her friend "Wait, I will teach thee a lesson if thou hast really deceived both of us with the audacity of a false oath"

116 Kalā replied, "Why dost thou suspect that I, thy beloved's serving maid, have spoken to-day a disgraceful falsehood?[23]

117 "I really heard something then, but it was the rumbling sound in my ears Besides, I said simply 'I heard', but did not say I heard thy words

118 "It is true that an oath in the name of the gods, though true, brings evil in its train So, sire, with thyself as my witness I declare that my oath was not meant to be taken seriously[24]

119 "Alas, I am blamed when I play a hoax upon you two But why do both of you deceive me by saying that you never dallied with each other?"

120 Both the girls then whispered in each other's ears what they had heard (about the amorous play of Nala and Damayantī) They expressed their surprise ever and anon, and smiled profusely

121 Then said Kalā, "Damayantī, be not angry with me I whispered thy secrets in her ear, concealing them even from her other ear"

122 Nala then said to his beloved, "Thou hast seen the skill of thy comrades in deception So beware of relying entirely on thy maiden friends."

123 But Kalā, too, said to her, "Friend, forsooth, thy consort never reveals thy secrets anywhere! Such a gallant personage is to be trusted, indeed!"

124. When she retorted in this way, Nala said to his beloved, "Say, Damayantī, I will turn out these two wicked girls from the room"

125 When the fair Damayantī delighted him with her consent, nodding her head, Nala, raising the empty hollow of his folded palms, showered water over the girls

126 Though they were at a distance, their robes were com-

23 Lit why hast thou suspected a scandal, the falsity of the words of thy maid?

24 Lit appealing to thee, I maintain the meaningl sness of that (oath or those words)

25 By virtue of the boon granted by Varuna See 14 83

pletely drenched by showers of water multiplying at Nala's will, while they stood agape with wonder.

127 With torrents of water easily accessible to him by virtue of Varuna's boon, he drenched their bosoms with water as he imbued their hearts with wonder

128-9 With joy he then asked Damayantī to look at the two girls, who did not retire even at this "Slender maid, look at these comrades of thine They have been turned into Jaina ascetics[26] by the water, drenching their clothes before me Their breasts are now open to view without let or hindrance, in spite of their wearing silken robes"

130 When their limbs were laid bare by the water, though they were covered with clothes, it seemed to be a magical illusion due to the fact that water is called Śambara[27]

131 Or, perhaps their limbs became visible, because clothes are called Ambara, a name of the sky, while the beautiful gems in their pearlstrings were the stars visible in the sky

132 The two girls then went out ashamed, when they saw their condition, while the other girls, all of them, went out one after another, eager to look at the other two

133 The girls, when they were out of the room, said to Damayantī, "O thou who hast studied the science of polity, those two comrades of thine are not to be neglected even now, for they are acquainted with thy secrets"

134-36 The king, however, shouted to the girls, "Your comrade Damayantī says They two heard my secrets, but I saw theirs. Never believe their words, for they are hostile to me, the Creator himself installed them on the throne of falsehood and fraud With ink drops of falsehood, who doth not, besides, play the artist in besmirching the spotless character of an enemy, cleansed though it may be with showers of fame?"

137 But the two girls replied, "We shall not speak much We shall only tell the reason why we have been all expelled."

26 The reference is to Digambara ascetics who do not wear clothes

27 Ś bara "water" is also the name of a demon famous for his magical powers See Vocab under शाम्बरी.

Lit Or, perhaps ow g to the clothes being Ambara, this invisibility took place, characterised by the vision of stars, namely, the beautiful e . ...

29. Lit the purpose for which

138 The girls did not notice[30] even the waving of hands with which chamberlains, whose hands quivered with age, forbade them to speak such words.

139 "Saucy jades, away hence Fie on your foul speaking!" When the chamberlains so said, the girls ran away in fear, and the former retired as well

140 Nala then said to his beloved, who stood with her face downcast, ashamed at the words of her comrades, "Never was there a girl companion so shameless and false.

141 "Ah, thy beautiful face looks abashed, harsh words would not come forth from it, even if thou shouldst suffer a mighty grief"[31]

142 He then lay down on the bed, placing her on his bosom He closed his eyes, and enjoyed the softness of her limbs

143 Placing his hand on her breasts, and passing it over the knot of her skirt, he rewarded the toil of his hand in taking hold of her hands during the marriage rites

144 Carrying her with delight, seated on his bosom, he clearly declared that he had gone through the ceremony of "carrying her aloft"[32]

145 On account of the musk paint of her bosom being erased in contact with his perspiring fingers, that he had kneaded his beloved's breasts was likely to be echoed round among her maiden friends[33]

146 He started up while giving her a scratch with his finger-nails on her bosom When she looked at him, he said, "Has it not hurt me, abiding as I do in thy heart?

147 "Ah, it was improper that my sharp finger-nails should have left on thy spotless bosom a bloodstained mark,[34] just as

30 Lit did not notice the prohibition made with the waving of hands

31 Means also Ah, the gold of thy face was burnt, enclosed in an earthen case (i e, refined), silver would not come forth from it, even if it should be oppressed with intense heat.

32 This is the literal meaning of उद्वहन "marriage"

33 Lit he made his beloved's breasts such that (the fact of) their being kneaded was liable to be echoed

34 Lit a mark was made in such a way that blood was in it

harsh-speaking knaves fabricate a scandal about an innocent man, as if he were a sinner

148 "Thy scarf kisses thy hips and thighs, and embraces thy bosom Excellent, it enjoys something in keeping with its auspicious luck."

149 Looking at her perspiring, slightly visible hips, with her silken scarf lying flat on them, he cursed with a sigh the length of the day

150 He bit even the portion of his beloved's face near her lips, and even there he imitated the movement of sucking her nether lip

151 "Unbearable is the pain which Cupid's arrows inflict on me, have pity, have pity on me, o thou with nimble glances" Thus he teased her while she was in a pleasant mood

152 Nala's eyes moved from the beloved's lotus face to the expanse of her bosom, and from there to her hips ever and anon

153 Damayantī, however, quickly got up, and anxiously followed her friends, fearing the rashness of his impatience

154 Damayantī's breasts and hips, which gently moved, seemed to retard her movements as best as they could, for they were eager to have the loving touch of Nala's limbs.

155 Though he had arms strong like the posts to which elephants are tied, and though she walked slowly owing to the weight of her hips, he could not catch hold of her, paralysed as he was by the touch of her limbs.

156 She crossed the doorway, turning back and smiling, as she saw her beloved, his words unfinished "Embracing and embracing me o slender maid. .

157 The shy maid, sad in her heart, because she w s cross with her beloved, could neither go to her comrades nor could she return.

15 A fair woman bard, coming near the door, then announced the midday to Nala. "Victory to thee, o king! The earth, and with the heat of the noon, desires to drink the water in which thou bathest thyself

159 "Conch-white water h been brou ht from the Gaṅgā In contact with the ripples of thy hair, it desires to acquire the

beauty, which it would by mingling with the (dark) Yamunā, uneven with ripples

160 "Mounting the crest of the world, the sun now radiates its heat, possessing as it does a stupendous might, like thine own. But, after worshipping and meditating on Śiva, thou wilt see the sun brought low by thy religious merit"

161 At the approach of the time for worshipping and meditating on Śiva, the king, though morose at his beloved's absence, seemed to call up joy with an effort, and rose to go out, while he turned his eyes ever and again in the direction of the side-door, thinking of the possible return of his beloved who had abruptly gone out

162 Epilogue

Śrīhīra etc In his epic, The Story of Nala, which describes emotions and topics not attempted by others, the twentieth canto, brilliant by nature, is at an end.

CANTO XXI

1 The kings, who paid their homage to Nala as he went out of Damayantī's bejewelled palace, demonstrated once more their feudatory status[1] by offering their hands to him

2 On either side the kings, as they bowed to him, covered the passage with the wreaths of their heads, as if they thought it was too hard for his feet, though overlaid with China silk tapestries

3 Rewarded with the high honour of being looked upon by him, the kings quickly offered marvellous jewels from their own countries, made all the more marvellous by the excellence due to the skill expended on them[2]

4 There were kings who received from him as a sign of his favour the jewels presented to him by other kings, he indicating his offer of them by pointing his finger, or with a gleam in his eye or a movement of his eyebrows

5 Like a father, he sent them away, after they had been gratified by his unceasing queries about their welfare conveyed in words pleasant and true[3] Then he whose valour was beyond measure, trained those brought to him by a sense of discipleship, in the practice of weapons for hurling and weapons for striking

6 He taught his able students an art of wielding weapons, not prevalent among mortals Breathing restlessly, he longed for a bath, his forehead spotted with drops of sweat

7 His body was first gently rubbed with the fragrant 'Yaksa paste',[4] while his head was smeared with musk High-bosomed women poured on him perfumed water, which attracted bees

8 There helped him to bathe a friendly holy priest The king was full of a mighty religious virtue The priest poured over him ripples of sacred water streaming down from jars

9. While Nala bathed, his lotus hands looked beautiful with blades of ceremonial Kuśa grass held in each, as if they carried streaks of smoke issuing from the fire of his absence from his beloved's bosom.

1 The word करदता means also "the offering of one's hand"
2 Lit excellence produced with care
3 Lit with pourings of pleasant and true words about welfare,
4 See Vocab under यक्षकर्द .

10 The water of the Gangā, which he took in the hollow of his palm to rinse his face with, seemed to put heaven in his hand, reflected in the purity of the water

11 The loving Earth, finding him, her husband,[5] separated from Damayantī, seemed to embrace her lover, limb touching limb, when he took up clods of earth softened by water[6]

12 Blades of Kuśa grass sprinkled on his head sacred water, which seemed to be emitted by the waves of Gangā, present in the bowl of Brahmā who lives at the root of Kuśa blades, waves present also at the feet of Visnu who abides in the centre of them, and on the head of Śiva who lives at their tips[7]

13 While he was engaged in the religious observance of holding the breath in the midst of the waters, his face looked beautiful as the moon, when it lived in times of yore in the waters of the ocean

14 He, Cupid of the earth, put on a fringed cloth which was pure-shining and bright as the sky,[8] as if he wished to rival Śiva, whose attire consists of the ten regions of the sky

15 An Indra among pious kings, did he not enwrap his bosom with the ambient of his scarf, as if he wished to restrain his heart which went forth to Damayantī ever and anon?

16 The lucky goddess of beauty presiding over his bath waited upon him The bathing jars were her shining breasts, the ornamental dot of white clay on his brow was her moonlike face; and the drops of water which remained in his hair were her pearly teeth

17 His nose tried[9] to smell the water, seeking its fragrance in vain, when it saw that his eye enjoyed the purity of the water,

5 A king is called the husband or lover of the earth

6 It is the custo to apply sacred earth to the body while bathing, the colour of the earth depending on the caste of the individual In the case of a Ksatriya, the colour is red

7 The water sprinkled by Nala on his head with Kuśa blades is fancied as sprays of Gangā water supposed to lie hidden in them

8 Designed to mean also put on the sky itself, divided into ten regions, and possessing stars white-shining as mer y

9 Lit seemed It is a part of the bathing rites to hold under the nose a palmful of water while reciting the अघमर्षण verses The nose is fancied as trying, like the other limbs, to enjoy the properties of the water. As, however, water is odourless, its effort to smell it was in v n

his body its coolness, his ears the mystic formulas invoking the waters, and his tongue the sweetness of it

18 While the king was sprinking round the water which he had taken up with his hand, in order to worship the sun, the swirl of the spray in the flashing light of the sun suggested that the sun was once more moving on the lathe of the carpenter of heaven

19 While he was telling his beads with care, the Vedic incantations seemed to resort to his lotus hand, assuming the guise of the crystal rosary, the pure, clear colour of the formulas appearing in the polished beads [10]

20 The auspicious marks of barley sheaves on the joints of his fingers seemed to add to the grains of barley put by him in the water offered as a libation to the gods, while the mark of black sesamum on his hand was redoubled by the grains of black sesamum lying in the water offered by him as a libation to the Manes

21 Going by a passage, perfectly clean, and untrodden by any one else, the sage king, with pure hands and feet, then entered the household temple,[11] where religious students acted as attendants

22 There, at one place, over a large number of vases containing wreaths of flowers for the gods, there was in the air the smoke of incense provided by dark aloe wood, like a swarm of bees

23 Lights were placed there, ornamental dots of gold to be put on the brows of the gods On account of them, the night, become yellow like turmeric, its darkness destroyed by the lustre of the lights, looked as if it were putting forth young shoots

24 There conch vases looked beautiful, filled with saffron powder, which seemed to be the symbol of the fire of their grief willingly borne out of love, grief caused by their separation from the pearls which had been inside them

25 Vessels made of blue Garuḍa stones containing thick sandal paste resembled there Rāhu's mouth, with the moon falling an easy prey to its jaws

10 Means also Vedic cantatio , 'the letters of which were lucid and clear owing to the presence of sacred mystic syllables' (e g ह्री, क्रीं etc)

11 See Vocab under सुरार्चवेश्म.

26 Vessels of sılver full of black musk paste[12] looked lıke the moon wıth ıts bosom darkened by the deer servıng as ıts emblem

27 Rows of rıchly sugared curd-rıce offerıngs, resemblıng Buddhıst Stūpas, seemed lıke spıouts of pıety emergıng from that woodland of relıgıous vırtue

28 At one place there an exuberance of Campaka blossoms surpassed ın hue the golden Meru mountaın, the abode of the gods, whıle a mass of Mallıkā flowers excelled the crystal-peaked Kaılāsa ın whıteness

29 The Earth there, hıdıng herself even ın the presence of her beloved, the kıng, surpassed a matıon ın bashfulness, beıng wıthout any space uncovered, owıng to delıghtful offerıngs to the gods beıng spread out on ıt

30 On the bejewelled pavements whıch had rays of sapphıre ınset ın them lıke beautıfully gleamıng locks of haır, there appeared graceful movements on account of the tremblıng heads of sıngers beıng reflected thereın [13]

31 Nala, the moon of the earth, occupıed an ımmaculate raısed seat of gems ın that chamber of worshıp, full of ornaments made of many-hued gems It contaıned pure offerıngs to the gods, and was beautıful wıth heaps of multıcoloured cloths

32 Whıle Nala worshıpped the Sun perfectly and patıently, the deıty thought that Karna's devotıon to hım was slıght The Sun concluded that even Sāmba (compared wıth Nala) had a .heart belıevıng only [14]

33 Durıng hıs repetıtıon of the varıous mystic formulas dedıcated to the sun, the wreath-shaped collectıon of rosary beads made of red sandal wood occupıed hıs hand, as ıf to learn ıts deep rosy hue

12 Lıt holdıng an ınterıor thıck wıth musk paste

13 Lıt On pavements which had hair ın the shape of the rays of sapphıre, hair overlaıd wıth lovely rays (also hair pressed by a lover's hand), there appeared graceful movements owıng to the reflectıon (thereın) of the trembling of the heads of sıngers The bejewelled pavements are fancıed as young women, the bluısh rays of sapphıre beıng theır haır The movements of the heads of the sıngers reflected ın the pavements are fancied as the movements of these women tryıng to get rıd of the ımportunıtıes of theır lovers ee Vocab under कुट्टिमित.

14 ı e, belıevıng, but not profoundly devoted For the e lıer and better readıng e Notes S ba was Krıṣna's son, a devot of the Sun

34 Śiva's idol then looked beautiful, worshipped by Nala with a Dhattūra flower, as if it were a flowery trumpet[15] acquired by Nala, defeating Cupid in a battle.[16]

35 Worshipping Śiva's hand with a smiling Nāgakesara flower, he seemed to decorate it with the white skull of Brahmā,[17] the ruler of the region which exists neither sideways nor below [18]

3 Decorating ´iva's neck with a wreath of blue lotus blossoms, he made even the crystal frame of the idol accord with the name Blue-necked Śiva

37 He burnt the incense 'Pura' and 'Cupid's arrow' before Śiva's idol, thinking that Śiva, the enemy of 'Pura'[19] and the enemy of Cupid, would be pleased if he did so

3 He closed his eyes in the depth of his meditation, as if for fear of the moon[20] on Śiva's head, for even at that moment Damayantī's absence was unbearable to him

39 He bowed to Śiva, lying prostrate on the ground, as if he were Cupid surrendering himself, leaving the flowers serving as his sword, bow and arrows at Śiva's feet

40 [21]

41 Like a wreath of bees, the string of rosary beads occupied his hand graceful like a new leaf, while he, devoted to Śiva, was engaged in meditating on the Śatarudriya hymn

42 The king then worshipped Visnu with the rites connected with the Purusa-sūkta hymn He bowed also to the twelve ima es of Visnu uttering the 'twelve-lettered formula '[22]

43 He looked at Visnu's idol seated[23] on a winding wreath of Mallikā flowers, looking like a Dundubha snake, as if he saw Visnu himself resting on the coil of the serpent Ananta's body

15 It will be noted that Dhattūra is a trumpet flower

16 i e, in a contest of beauty

17. Śiva had cut off one of the five heads of Brahmā, and during the penance that followed he had to use the skull as a begging bowl

18 i e, the upper regions

19 'Pura' here refers to the three cities (पुर) of the demons destroyed by Śiva See also Vocab under पुर and कामशर.

20 It will be remembered that the moon is unbearable to separated lovers

21 A variation of 39

22 ओम् नमो भगवते वासुदेवाय

23 Lit placed on a seat made with a .

44 Nala's votive garland made of blue lotus blossoms flashed on Visnu's bosom, as if it were an endless succession of the wide flashes of Laksmī's glances, whose bejewelled home consists of the Kaustubha gem on his bosom

45 With a wreath of gold, he made superfluous the hundreds of Ketaka flowers of golden hue, which were on the idol's head, with a wreath of silver the offering of white lotus blossoms, and with a wreath of rubies the Karavīra flowers

46 By virtue of the offerings of boiled rice made by Nala, Visnu became "one to whom the demon Bali was wholly devoted",[24] by means of the musk offered by Nala he became "Krisna",[25] while in consequence of Nala's worshipping him with water contained in a multitude of conch vessels, the idol "became provided with[26] Visnu's emblems—the conch, the wheel and the lotus"[27]

47 While the king worshipped Visnu, the smoke wreaths from the incense of black aloe wood went out through the windows, as if they were Śiva's snakes[28] darkened by the disgrace of their fear (of Visnu's emblem, Garuda)

48 Covering the image[29] with thousands of smiling garlands of Mālatī flowers, interspersed with priceless wreaths of gems, Nala seemed to immerse it in the ocean of milk[30] abounding in gems

49. The lotus seed beads in the rosary, coming into contact with his hand, while he was meditating on the Viṣnu hymn, seemed to reoccupy for ever their lotus home[31]

50 The long wreath of Mallikā flowers placed by the king in humility at Visnu's feet with a bent head looked like the Gangā starting for the earth,[32] followed by the suppliant Brahmā.

24 Means really 'one to whom a plenty of boiled rice was offered'

25 Means really 'black'

26 Means really 'one whose worship took place with water contained in a multitude of conch (vessels)'

27 The verse is designed to mean at first sight by puns that Nala by his devotion endowed the idol with the characteristics of the real Visnu The puns have been explained above, but when the epithets are rightly construed the verse becomes a mass of meaningless repetitions

28 Śiva's idol was obviously close to that of Visnu The bird-king Garuda feeds on serpents

29 Lit him The original makes no distinction between Visnu and his idol

30 The natural home of Visnu

31 Nala's hand is the lotus

32 From Viṣnu's feet

51-2 "The holy Visnu, though he gave evidence of his love for the goddess of wealth Laksmī by placing her on his bosom, honoured Sarasvatī, the goddess of speech, placing her in his throat, above Laksmī's abode" Thus thinking, Nala, not content with worshipping Visnu with plentiful rich offerings, adored him with gifts of pearlstrings of pleasant words

53 "Thy praise is far beyond the range of words The attribution by us of a visible form to thee is a reproach to thee So do thou forgive my incoherent utterance" Having thus said, he spake these words

54 "O thou who art self-manifest, is it not true that my desire to describe thee, foolish as I am, is like a desire of darkness to reveal the radiance of the sun?

55 "Thou art not comprehended by mind and speech, yet ought not these to direct themselves to thee? Clouds gratify the anxious Cātaka pair, though it reaches not the clouds

The Fish Incarnation—

56 "While thou wast disguised as a fish, the waters of the ocean thrown up by thy tail dashing against them, perhaps became white in contact with the surface of the sky, and emerged as the Gangā of heaven

The Turtle Incarnation—

57 May thy Turtle Form, who art able to protect the earth, protect the world, a form marked with circles on the border of its back as if they were scars left by the earth upheld through many a creation

Boar Incarnation—

58. "May thy jaw, the abode of the world, gratify me, the jaw of thy Boar Form, whose four hoof marks in the regions are the four oceans, I know

59 "Playful Boar, because thou didst embrace the Earth, slipping from thy grasp while she was being elevated by thee from the nether world, the orb of the universe, since thou didst transcend its limits, looked like a Kadamba flower wherewith to worship thee, on account of thy densely bristling hairs projecting forth from it

33 It is imagined that the boar was so gigantic that, while clasping the Earth, his erect hairs pierced through the orb of the universe, which consequence looked like a Kadamba flower with its erect filaments blosso - ing in V u's honour

The Man-lion Incarnation—

60 "Protect me, O Lion, with thy roars, deep and fierce. Thou didst emerge from the woodland of the chief of the demons,[34] thou whose human half was created by the piety of the gods,[35] which acts as an armoury destroying their foes.

61 "May the five claws of thy hand protect us, (claws) with the demon's entrails resembling torn ropes attached to them, while thou didst seem to draw out Indra's riches fallen into the demon king's cavernlike belly.[36]

The Dwarf Incarnation—

62 "O Dwarf, give us the joy of our hearts, thou, a stripling, clever in cunning speech, for thou didst say, 'O Bali, thou dost fulfil the desire of all, why dost thou not fulfil mine?'

63 "I bow to thee, disguised as a dwarf. Bali said to thee with a thrill passing through him, 'Here I am. Ardently I long to bestow my wealth on thee, who art eager for a gift.'[37]

64 "Dwarf, protect the world with such veiled words as these, 'Living for ever, thou wilt have home and family ties with happy beings in heaven and on the earth. Here is my hand, pour on it the ceremonial water.'[38]

65 "O Dwarf, sanctifier of the humble! Mayst thou protect us. Bali spake to thee thus, 'Ah, why dost thou hold out thy hand? I will give all to thy revered self.'

Paraśurāma Incarnation—

66 "Victory to thy arms, to thine, who wast incarnate as Paraśurāma! They were fitted to destroy that Ksatriya race which

34 Might mean also: Thou didst originate in that primeval forest, namely, the demon (i.e., Hiranyakaśipu whose vicious oppression made this incarnation necessary).

35 i.e., this man-lion form was produced by the religious austerities of the gods for the destruction of the demon.

36 The imagery is that of a person pulling out a valuable object fallen into a well with a prong. The entrails of the demon are likened to the ropes torn in the process of extrication.

37 Lit. gift-water, i.e., the ceremonial water offered as a prelude to a gift.

38 The dwarf's words really meant: 'In the heaven of the nether regions thou wilt have thy abode and captivity, held fast by serpents for ever. Here is my hand, give the world to me!' The expression 'heaven of the nether regions' (क्षितितले दिवि पातालक्षणे वत्स्यों) is either sarcastic or used as in 2.84.

Didst thou not twice traverse the 'ocean'[43] that hath Lamkā in the midst of its waters?

73 "'Let me not die from the arrows of the god of love by surrendering Sītā' Thus thinking the monster Rāvana chose a blessed death at thy hands,[44] making true the boon that he should not die at the hands of a god [45]

74 "Is it not true that Śambuka's ocean-traversing fame is brighter even than a cluster of conchs, because he died by thy hand, which had destroyed Rāvana with his army?[46]

75 "Having earned thy fame by striking terror into the heart of Rāvana, terrible to Death himself, wast thou not ashamed to have renounced thy consort for fear of insignificant villains?

76 "O saviour of the helpless, be thou my refuge Thou wast an ocean with a submarine fire, to wit, thy separation from thy beloved consort But thou didst sacrifice thy life, like an offering of straw, in the fire of thy momentary separation from thy brother Laksmana [47]

77 "Moved to pity by thee, rightly did the first-born poet[48] compose a poem, an ocean of verses, the poet who had composed a verse in his grief even at the sight of a Krauñca bird's misery

78 "Assuming the form of Laksmana, didst thou not, knowing what was right, cut off Śūrpanakhā's ears? For thou didst

43 वारिराशि: refers to the ocean which was crossed by Rāma on his way to Lamkā When construed as वा+अरिराशि it refers to the enemies subjugated by Rāma, i e, the Rāksasas who lived in Lamkā in the midst of the waters

44 Lit purified himself with thy weapons

45 Rāvana had received a boon from Brahmā that he should not die at the hands of a god It is here fancied that he allowed himself to be killed by the holy man Rāma rather than succumb to the arrows of the god of love, by returning the stolen Sītā to Rāma

46 Śambuka, a Śūdra, was killed by Rāma to put a stop to the evils caused by his performing religious austerities from which Śūdras were debarred

47 i e, Rāma patiently bore the grief caused by his separation from Sītā, but he could not live without Laksmana even for a moment It is well-known how Rāma fell into a swoon at the news of Laksmana being wounded by Meghanāda, and later drowned himself after Laksmana had done so in the waters of the Sarayū.

48 i e., Vālmīki who described Rāma's sufferings in the Rāmāyana.

think, 'Earless' is her father's name, and it is not proper that she should have ears[49]

Krisna Incarnation—

79 "May thy arms, thine, who art disguised as Yādava, destroy the creeper of my sins Thy arms uprooted an all-giving Kalpa tree, as if because it vied with them in the pride of its charity[50]

80 "At that epoch, during the sports of thy childhood, thou didst cut asunder the waves (of the Yamunā), striking them with pot-sherds, as if it were a prelude to thy subsequent sport of cutting off Bāna's arms May that protect us

81 "Salutation to thee! In order to baffle Karna's power (Śakti), thou didst provide Arjuna's chariot with a banner, namely, the monkey Hanūmat, who had extracted the spear from Laksmana's body as he lay with the Śakti spear stuck in his bosom

82 "Though Bhīsma was devoted heart and soul to thee, thou didst not favour him by transporting him to heaven in his corporeal form, in order that he might abstain from union with the nymphs even in heaven for fear of breaking his vow[51]

83 "Thou wast moved to pity by Karna, the son of the sun, whom Arjuna killed with thy help, and didst gain thy object when Arjuna, born of the dynasty of the moon, defeated[53] Karna with thy help Carrying the weeping sun and the laughing moon in the form of thy eyes, thou didst then exhibit both[54] sorrow and joy

4 "O thou to whom Rādhā is dear as thy life! thy friendship with Arjuna, the enemy of Rādhā's[55] son Karna, was in no way fitting But it is certainly proper that thou, the beloved of

49 The reference is to the temptation of Lakṣmana by Śūrpanakhā Her father's name was Visravas which means literally 'earless' She was disfigured by Laksmana with whom Rāma is here identified

50 Krisna transplanted the Pārijāta tree from heaven to the courtyard of his mistress Satyabhāmā, by defeating Indra in battle

51. i e, in order that Bhīsma might continue to be a chaste bachelor even in heaven

52 Lit. whom thou caused to be killed (by Arjuna)

53 Lit on account of Arjuna whom thou caused to be victorious

54. Lit half The sun and the moon form the eyes of Visnu Now, as the Sun wept at the death of his son Karna and the Moon rejoiced at the victory of his kins Arjuna, Visnu appeared to shed tears of joy and sorrow simultaneously

55 The name Rādhā is played upon Karna's foster-mother Rādhā was not the same as Krisna's mistress of that name

Śrī, the goddess of wealth, shouldst hold 'the child of Śrī'[56] incessantly on thy bosom.

85 "Verily thou art Balarāma, who is a white hair from that other form of thine (viz, the all-first Nārāyana)[57] Balarāma again is identical with the serpent Ananta It is proper that this incarnation of thine should be graceful like the grey hair of thy primeval form[58]

86 "Thou[59] art the lord of sweet-smelling voluptuous women Thou art infinite, though assuming a finite form[60] Thou dost possess a charm made graceful by wine, the source of pleasure Thou hast a beaming moonlike radiance

87 "O lord of Revatī, thou fulfiller of wishes, it is proper that the beauty of thy azure clothing should be charming in contact with the (white) lustre of thy body Thou art delighted when the earth is happy[61]

Buddha Incarnation—

88 "Thou exponent of monistic being, the stream of consciousness is the only reality for thee Thou art wise, even without being learned in the three Vedas Thou didst reject the four categories of existence Thou art conqueror of the five-arrowed Cupid and possessor of the six forms of knowledge Do thou protect me![62]

89 "While thou, the conqueror of Cupid, wast realising the momentary character of things and the non-existence of the soul,

56 This is the literal meaning of Śrīvatsa which is really the footprint of a Brāhmana on Visnu's bosom

57 The fair-complexioned Balarāma, here identified with Krisna, is believed to represent a grey lock of hair which the all-first Nārāyana i e Visnu plucked from his head

58 Balarāma is usually regarded as an incarnation of the white-bodied Ananta who upholds the earth on his head But he is here identified with Krisna and described as white like the grey hair of the all-first Nārāyana referred to above

59 Balarāma is the subject of Verses 86 and 87

60 Means also the form of the serpent Ananta (see above) शेष finite is also a name of An ta

61 Lit. with the lustre of thy body, thine, whose delight is caused by the appearance of the joy of the earth (or by the blossoming of the night lotus) कु· पृथिवी तस्या मुदो हर्षस्याविर्भावेन भाविता उत्पादिता रुचि प्रीतिर्यस्य तस्य। कुमुदस्य कैरवस्याविर्भावेन वा।

62 See Appendix I (Buddhist Doctrines) and Vocabulary der षडभिस.

Cupid's flowery arrows dropped (from his hand), like a shower of flowers from divine hands [63]

90 "The tips of Cupid's flowery arrows became round in shape[64] because they turned completely blunt, when he discharged them at thy heart whose armour was its steadfast moral strength

91 "Brahmā is called four-mouthed,[65] because he is eloquent in celebrating thy praise, while Śiva's throat is black, because he calls himself omniscient while thou dost exist, knowing all

Kalkin Incarnation—

92 "Do thou uproot my tenfold sin,[66] through the agency of thy tenth incarnation Kalkin, who wieldeth in battle a sword dark as smoke, and destroyeth infidels, like the fire of the epoch of universal ruin.

93 "On account of thee, roaming over the earth, and white all over with the dust of battle, like fame incarnate and pervasive, the name of thy father Visnuyaśas became true to its meaning [67]

Dattātreya Incarnation—

94 "I bow to thee incarnate as Dattātreya, who followed the path of absolute monism He gave Arjuna his fame [68] His appellation 'Sinless' was occasioned by his Yoga meditations He acted like the sun on the darkness of worldly delusion to which king Alarka was subject

Diverse forms of Visnu—

95 "Victory to thee! Incarnate as Rāma, thou didst kill Indra's son Vāli, having favoured the Sun's son Sugrīva I bow to thee, Krisna, thou wast the ally of Indra's son Arjuna, and didst slay the Sun's son Karna [69]

63 The idea is, the arrows of the baffled Cupid dropped from his hand and looked like a shower of flowers released by the gods in honour of Buddha

64 Lit umbrella-shaped The reference is to the full-blown flowers serving as Cupid's arrows

65 चतुरास्य 'four-mouthed' means also 'able-mouthed' (चतुर्+आस्य).

66 ee Notes

67 Visnuyaśas is the father of Kalkin The word means "one who has a pervasive fame' (विष्णु व्यापकं यशो यस्य)

68 Lit the cause of the earning of fame by Arjuna (Kārtavīryārjuna)

69 i e, through the agency of Arjuna Visnu is here described as doing during one incarnation things diametrically opposite to what he had done during another.

96 "Victory to thee Thou didst pervade the regions with thy form with the three steps, after thou hadst assumed the form of the tiniest dwarf Salutation to thee, o thou who massacred one and all, assuming the form of Kalkin, after thou hadst become incarnate as Buddha, remote from all talk of slaughter.

97 "Thou with the three (all-pervading) steps, do thou purify me Did Rāhu, coming into contact with thy foot, serve as thy shoe?[70] Did the bear Jāmbavat, circling round thee in worship, give thee an encircling noose while thou wast binding Bali?[71]

98 "Is it to be wondered at that one who had, with a semicircular axe, lopped off the thousand arms of Kārtavīryārjuna,[72] cut off with an entire circular blade[73] the multitude of Bāna's arms?[74]

99 "Taking the Pāñcajanya conch and a lotus in thy hands, thou dost tell the demons, 'Ye are surely sentient Look, even inanimate things have renounced their hostility to me'

100 "On thy bosom with a shining sylvan wreath on it, the high-bosomed goddess of wealth abides, thrilled by her unbroken contact with thee, as if she were a Bilva twig with a pair of fruits attached to it[75]

101 "The lotus forsakes not thy hand, as if with the object of learning its perfect beauty The moon whose rays make the night lotus bloom waits upon thy face, its orb serving as thy (left) eye

102 "Ah, glorious are the combinations formed by thee, those of Nara and Hari, which served to destroy thy arch-enemy Hiranyakaśipu and Rāvana and the throng of the Kaurava heroes[76]

70 When Visnu disguised as a dwarf assumed the proportions of a giant, one of his footsteps was located in the sky which is, therefore, called Visnu's footstep(विष्णुपद) The black Rāhu consisting of a severed head is here likened to a shoe

71 The ceremonial circumambulation of the bear is likened to a noose

72 During the Paraśurāma incarnation

73 i e, the Sudarśanacakra

74 During the Krsna incarnation

75 कण्टकित 'thrilled' refers also to the Bilva twig which, too, is कण्टकित 'thorny'

76 In the case of Hiranyakaśipu, Nara and Hari mean Man and Lion, referring to the Narasimha incarnation, in the case of Rāvana, Man (i e Rāma) and Monkey (i e Sugrīva), and in the case of the Kauravas, Man (i e Arjuna) and Krsna The word Hari has here three different me in s

103 "Of what nature is the half-Śiva form[77] which thou hast assumed, magician as thou art? Surely thou art Śiva entire! The man who understands by means of the Vedas doth, however, know thee to be infinite, even though thou dost assume a finite form.

104 "The argument for salvation being meaningless on account of the concatenation of ever succeeding births due to deeds performed in previous births, no solution ever occurs to any one save intensive contemplation of thee.

105 "In order to assume the Hari-Hara form, didst thou divide thy body in two halves, vertically splitting it? But, during the Man-Lion incarnation, why didst thou split it from side to side? Indeed, what questioning is there of one who is free?

106 "Thou who hast realised all desires, why dost thou create the universe? Why dost thou destroy it, if it is made by thee? Why dost thou maintain it, descending to the earth again and again, if it must be destroyed by thyself?

107 "Rising from the waters of the ocean, the fickle goddess of wealth, Laksmī, settled on thee, thinking of her former companions—the Gangā abiding at thy feet, the lotus in thy hand, the Kaustubha gem upon thy bosom, and the moon in thine eye[78]

108 "Owing to the opposition of manifold objections based on reasoning, the phenomena of the world cannot properly be the basis of the diversities that exist So it is at thy will that the universe has this and that (apparent) diversity coming into view. That is the meaning of the truth

109 "Thou dost know which self of the sage Mārkandeya (after he had entered into thy stomach) went out of it, unable to distinguish between his two selves mingled together, having seen inside thy stomach the things of the universe just as they were oustide[79]

110 "Let the universe first rest on the foundation[80] of thy innate power, thou being the Absolute, then might it rest on the

77 The form known as Hari-Hara, half Visnu d half Śiva

78 These were in the ocean along with Laksmī before the churning episode

79 It is said that during the universal deluge the sage Mārk ḍeya entered into Visnu's stomach and saw there the whole universe just as it used to be outside Here, the supposed confusion is between Mārk deya's own selves the one that was in Visnu's sto ach, like the rest of the universe, d the other that had just gone

80 Lit creeper

head of Ananta, the lord of serpents, or in thy own stomach[81] while thou art disguised as a child Thou art in every way the support of the worlds

111 "At thy feet is the river whose waters are the source of religious merit On thy bosom the goddess Laksmī doth beam, the source of wealth The god of desire is thy child Thyself thou art the Absolute, giving ultimate freedom.

112 "It is hell that should fear those who utter thy name, even at random, destroyer of hell as thou art Why should they fear hell?

113 "A man who is devoted to thee need not fear among the causes of death even the thunder For, at such a moment, from a Vaisnava's throat, thy name quickly goes up, even without any effort

114 "A train of thought devoted to thee washes out the refuse that accumulates in the heart of man, even as refuse accumulates in the interior of a house which is being in every way cleansed

115 " 'Rāma', thy name, is an abode of virtues, incomprehensible though its particulars are to people such as we, otherwise, how is it that, in three generations, thyself didst adopt this name?

116 "Taking pity on me, devoted to thee, do thou deliver me from darkness, with thy right eye, the sun With thy left eye, the moon, turned towards me, wilt thou not allay my heat, o lord?

117 "Shameless I am, desiring with mere words to receive thy favour, difficult to obtain even by austerities, I who, alas, daily transgress thy commands in the form of injunctions and prohibitions.

118 "Thou whose form is the universe, o thou Creator of the universe, in my tiny heart how much of the prodigy of thy might can I comprehend? How much gold does a poor man tie in his rags, when he acquires the Mount of Gold?"

119 After he had invoked Hari in these words, Nala became completely absorbed in meditation, while he did acts in keeping with his love and devotion to Visnu, seen by him in a vision by virtue of contemplation

120 Liberally he showered riches on the hands of Brāhmanas, and gave away to worthy recipients the offerings made in the sacrifice in honour of the Manes He then entered his resi-

81 See Footnote on Verse 109

dence, full of humility, after he had, with beatitude, worshipped Visnu in the Hari-Hara form

121 After the midday rites, Nala, the moon of the earth, regaled with the nectarlike rice taken by him, adorned with his lustre his marvellous mountain-high chamber, which faced the east and approached Indra's palace in beauty

122 Damayantī, after she too had finished her devotional worship of the gods, took her meal after her husband had eaten With her limbs extremely languid on account of the weight of her ornaments, she occupied his lap which was eager to hold her in its bosom

123 A maiden friend of hers followed her, carrying in her lotus hand a parrot's cage like a mass of beauty The parrot's beak was clearly red as the ripe Bimba fruits eaten by it, while its feathers were deep green like unripe fruits.

124 Another girl followed her with a frenzied cuckoo perching on a crystal rod sidewise held, a singing cuckoo, which was as it were, the climax of the blackness of the dark half of the month [82] In it the word Kuhū and its meaning were clearly joined in mutual relationship

125 Damyantī's companions, daughters of the king of the Gandharvas, and disciples of herself in the practice of the arts, who were adept in playing soft music on the lyre, went over to the king, seated as he was, to sing to the lyre before him

126 The lyre of the gazelle-eyed maidens shone forth, having just uttered an indistinct, soft and low air, as if it, at the outset, felt too nervous to produce any sound near Damayantī's creeper-like throat, so full of melody

127 The lyre had joined itself to tunes in order to acquire resemblance to Damayantī, who was the abode of the perfection of all the arts and qualities possessed by her So even now the lyre is known among people as 'Full of Disgrace', for it had first occasioned a scandal, its own impudent act [84]

82 Acc to Nārāyana 'which represented the climax of the deep black of its wings' See also Vocab under बहुल

83 Kuhū is an onomatopoetic word signifying the sound of a cuckoo, but it means also the dark Amāvāsyā night which the bird resembled in colour Cf 1 100; 8 65

84 i e, its audacity in vying with Damayantī's voice परिवादिनी 'a seven-stringed lyre' means also 'scandalous' (fem), परिवाद me both 'scandal' and 'the bow with which a lyre is played' The epithet धृताखिलकलागुण... .... refers

128 Lıke a female elephant, the lyre, restıng close to the mıghty kıng,[85] sent up a hıgh-pıtched note melodıous with the Nısāda tune, whıle ıt vıbrated at ıts top to the accompanıment of quarter tones, and underwent a wondrous play of the hand.

129 Was not Damayantī's sweet-toned thıoat made by extractıng the entıre quıntessence of lyres? Perhaps on account of thıs the lyre, realısıng ıts ınner hollowness,[86] kept to the corner ın houses,[87] beıng ashamed

130 The lyres then chanted forth songs of eulogy actıng lıke honey on the ears of that couple, wıth the sequence of theır letters perfectly dıstınct, ın such wıse that the tame parrot of Damawantī, the Ratı of the earth, repeated all the songs thus, showerıng delıght

131 "Verıly from our own words wıll ye both know the shallow ford of our ıntellect, of hıgh talents as ye are Yet we sıng your praıse, lest even such knowledge as we possess should remaın undıscovered by you, on account of our sılence on an occasıon demandıng speech

132 "The mountaın-born Pārvatī occupıes the lap of the moon-crested Śıva, who ıs beautıful wıth the forms of the serpents on hıs body Thou, too, kıng's daughter, dost occupy the lap of thıs Crown-gem of kıngs, who ıs lucky ın the joys of lıfe A parallel ındeed ıs thıs, but there ıs a dıfference Even ın thıs lıfe,

also to the lyre ın whıch case the Gunas are the strıngs and the Kalās the pegs of the lyre See Notes.

85 Lıt the 'elephant' of the race of kıngs कुञ्जर 'elephant' means ın such cases 'great', but here the lyre soundıng before Nala ıs lıkened to a female elephant trumpetıng near her mate The awkward comparıson ıs due to the belıef that the Nısāda tune produced by the lyre had ıts orıgın ın the roar of elephants Applıed to the female elephant, the epıthets mean 'restıng close to a mountaın-born elephant and shakıng the head wıth the ears and movıng the trunk ın dıverse ways'

86 Apparently, worthlessness Lıt tenuıty The reference ıs to the holes ın the frame of a lyre

87 Also dıd not forsake ıts bow ın the course of the cadences कोण 'corner' means also 'the bow wıth whıch a lyre ıs played' वा+आलयेषु(ın houses) ıs to be construed also as वा लयेषु (durıng cadences)

88 ı e, Nala

thou art the Satī[89] of thy consort, famed for partıcıpatıng ın Indra's beıng.[90]

133 "Who ever fancıes Damayantī ıs Ratı (Cupıd's wıfe), she whose lustre begets Ratı (love)? Who agaın surmıses thee to be Cupıd, whose tenure of lıfe as a god was cut short by (the fire of) Śıva's eye?[91]

134 "Thou art rejoıced at the sheen of her moonlıke countenance Her pearlstrıng has a gleam exceedıng that of a stream She resembles a sacrıficıal altar ın the regıon of her waıst,[92] and the middle of her body ıs delıghtful to men Carryıng her in thy lap, thou dost shıne forth lıke the ocean, whıch carrıes the earth on ıts bosom The earth has pearlstrıngs charmıng wıth theır gleam, namely, the rıvers; ıt ıs beautıful wıth the Antarvedı regıon (between the Gangā and the Yamunā), ıt possesses the Mıddle Country (between the Hımālaya and the Vındhya), delıghtful to men

135 "Thıs slender maıd, wıth ornamental desıgns paınted on her body, brıngs trıumph to Cupıd, her face beıng the moon provıded wıth eyes Is ıt on account of the extreme fraılty of her waıst that thou hast ousted Cupıd, and dost thyself enjoy her?[93]

136 "Damayantī, thou art verıly Cupıd's capıtal, wıth a dolphın actıng as the capıtal's banner, namely, the pıctorıal desıgns painted

89 The word सती ıs played upon Pārvatī was called Satī ın her previo lıfe when she was born as the daughter of Daksa Damayantī was a Satī (a devoted woman) not only ın her prevıous but present lıfe

90 A kıng has ın hım portıons of Indra and the other dıvıne lords of the regıons Cf 6 94, 95 It ıs also ımplıed that Pārvatī was Śıva's consort Satī ın her prevıous lıfe, ın whıch case the epıthet नाकपालकलनाकलित refers also to Śıva and means "known for carryıng (Brahmā's) skull (ın hıs hand)" See verse 35

91 ı e, Nala exceeds Cupıd ın beauty, who was burnt by Śıva, just as Damayantī excels Ratı

92 ı e, she ıs slender ın her waıst

93 The ıdea ıs, though Cupıd trıumphs over Nala wıth D ayantī as hıs weapon, ıt ıs Nala and not Cupıd who enjoys her, probably owıng to the fraılty of her slım waıst, whıch ıs fancıed as a weak barrıer unable to safeguard Cupıd's possessıon By e s of puns the verse ıs desıgned to mean also "Thıs slender d el gıves the vıctory to Cupıd, assıgnıng to hım the document establıshıng hıs vıctory d makıng the moon-faced gırls (her co panıo) her wıtness Is ıt the result of the extreme weakness of the judge that (the rıght of) enjoyment here belongs to thee who hast ousted (or humılıated) Cupıd?" In thıs case, Nala and Cupıd contend for the possessıon of Damayantī's person, and the latter actıng as the judge gıves the decısıon ın favour of Cupıd But ıt ıs Nala who takes possessıon of the dısputed object, obvıo ly owıng to the weakness of the tender judge

on thy bosom[94] Young maid, who doth not call thy eyebrows a triumphal gate of the capital, which doth witness the festival of Cupid's momentous rise?

137 "Why is Cupid not tired, ever going from thee to her, and from her to thee? Perhaps your shadows remove Cupid's fatigue from journeying, as he thus keeps coming and going

138 "Sire, the row of thy hairs, taking delight in its bath of perspiration, practises the devotion of keeping awake in the hope of dalliance,[95] and thou dost look beautiful in consequence, as if thy limbs were bristling with the filaments of Cupid's flowery arrows, stuck in thy body, and thickly coated with the honey of flowers

139 "Sire, this lotus-eyed goddess of thy life is also beset with drops of sweat Since the diverse arrows of Cupid consist of flowers, is perspiration likewise the blood of the wounds caused by his arrows?

140 "Have the west and the sun both turned red, perceiving the mutual love[96] of you both? And, at the sight of this, do the lotus blooms of your pleasure brook now assume a shape suitable for serving as Cupid's arrows?[97]

141 "So let this crowd of girl companions depart They are an obstacle to your voluptuous abandon, mutually loving as you are How can, indeed, Cupid the Maddener be maddening, if he does not make people cast off their raiments, or make them fight with finger-nails and teeth?"

142 When the parrot thus finished reciting, the girls, recalling the manifold evening duties of the king, went away on false pretexts Damayantī, their friend, glanced at them in anger, as they then slunk away, as if they were lilies fading[98]

94 i e, the pictorial designs represent the dolphin supposed to act as Cupid's b er

95 The hairs of Nala's body st ding upright and wet with perspiration e fancied as keeping awake in the hope of amorous dalliance They are besides compared to the filaments of the flowers serving as Cupid's arrows

96 Designed to mean at first sight 'redness' राग means both 'love' and 'redness'

97 The lotus blossoms closing in the evening are described as making themselves arrow-shaped for Cupid's use

98 Lit half looked at by the eyes of their angry friend, and shrinking if on account of being lotuses For a better reading see Notes

143. The red-eyed cuckoo, whose beak was adept in repeating wreaths of words heard by it, with affection in its eyes, as if towards the king, then cried 'Stuhi' 'Stuhi,'[99] as if to the parrot which had recited Nala's praise

144 Then, from her high palatial abode, Damayantī saw her pleasure brook, which looked extremely small and glistened with that gem, the reflection of the solar orb The meandering stream was brought to notice by the pairs of Cakravāka birds with their ciy of distress, fearing it was a snake, and flying away along its bank, openly parting company.

145 At the sight of a Cakravāka pair, red as if with blood, smitten by the entirely unbearable nature of their (impending) separation, she, with her sighs, then made even that sleeping hour of lotus blossoms[100] full of a lotus scent

146 Damayantī said to her consort, "Merciful one, look at the plight of the Cakravāka pair Ah, who will not weep, seeing their plight, which severs them from each other, and rends my heart?[101]

147 "The sun hath cherised a desire not to tarry, unable to bear the mirth to come of the night lotus blossom, and, do the birds chirp on the trees, with the dart of the Cakravāka's plaint thrust into their hearts?

148 "Alas, here is an instance in support of the inference that the actions of animate beings are determined by fate These two birds bring ill to themselves, their own separation, guided though all their previous actions have been by a sense of their personal good

149 "Wishing to tear asunder the Cakravāka pair, is the Creator whetting this visibly black sword, applying it to yonder grindstone, the sun, red with the filings from its brick frame, the scarlet of its rays? The grindstone is ceaselessly turned by Aruna, holding the strings, and shines with a 'rod' "[102]

150 Drinking the nectarlike wine of these charming words offered by the moonfaced lady's mouth, Nala said to her, with his

Means 'Praise' (Imperative) but the words are onomatopoetic

100 i e, the evening

101 Cakravāka couples are believed to separate at nightfall

102 The evening twilight is the black sword, and the sun the grindstone The glow of the setting sun is described as the filings from the brick frame Aruna holding the reins of the sun's chariot is fancied as turn g the grindstone by means of cords 'Rod' (दण्ड), one of the attendants of the sun, is the rod to which the cords are attached Cf 1 92

face inclining towards her, and tinged with a smile, "Clearly, so it is, so it is, as thou sayst

151 "Thy eyebrows I know to be the two bent bows of Cupid and Rati, who have considered the propriety of conquering respectively all men and women Two bamboo tubes of theirs I know to be disguised as thy nose, desirous as they are of letting go their arrows,[103] while two whiffs[104] of thy breath I know to be their airy weapon composed of vernal breezes

152 "Yellow is the excellence of colour, and it is very sweet as it appears on thy body Who does not, with esteem, celebrate as 'fair-hued' the gold that bears that colour? There is no need to describe other colours In spite of its partaking of the nature of whiteness, a king among objects of vision, silver acquires the ill fame of possessing a tawdry colour[105]

153 "If in a place where sugar forms the soil, and which is tilled after it has been gratified by rainclouds whose water is honey, there should grow a sugarcane plant, with cream cakes as a fertiliser, and if it bear fruit by virtue of being watered with vine juice, then to distinguish thy voice even from this, the superlative suffix would have the word 'sweet' as its base!

154 "If by revolving the 'Mountain of Sugar' included in religious gifts, like a churning rod, while using as a rope the creeperlike threads produced during the boiling of seething molasses; the nectar-fed Cupid raise up single-handed a new kind of nectar from the ocean of sugarcane juice,[106] that might perhaps rival thy voice,[107] a source of the highest delight to my ears

155 "Sarasvatī dwells in thy mouth It has the redolence of the toy lotus in her hand The soft music of her lyre is present in thy mouth as the sweet gaiety of thy voice In thy mouth are charming[108] lips, which are worthy of Sarasvatī's pleasure walk, and seem to be made of red chalk and lime And, do the two rows of thy teeth shine forth, acting as her necklace of pearls and gems?

103 See Vocab under नालीक.

104 Lit creepers.

105 Gold is called सुवर्ण 'fair-coloured', while silver is called दुर्वर्ण 'ugly-coloured'

106 The gods combined had churned the briny ocean, using the Mandara mountain as the necessary churn-staff

107. Lit the product of thy tongue

108 The reading रम्याधर has been followed

156 "Thy voice is a river of love's emotion, Cupid's sacred resort The sand of this river's shore is oftentimes described as candied sugar Is it with the clay of its bank that pure and white ringlets of sugar are made? Its waters, are they nectar? Its confines, are they thy lips?

157 "Youthful lady, because young cuckoo maids cannot properly utter in song thy voice, a nectar river's stream, how many times do they not learn it by rote, in the mango grove of thy pleasure garden, in order to retain it in their eager throats!

158 "Beloved, thy upper lip is Cupid's bow made of a wreath of (red) Bandhūka flowers The creeperlike outline of the lower border of thy nether lip is the string of that bow Thy voice, too, is indeed Cupid's science of archery Rightly is this science practised by lyres, possessing as they do bows, the bows with which they are played

159 "Fair lady, he who does not reply, 'It is thy lips' to the question 'What is honey?', he who does not reply, 'Thy person' to the question 'What is gold like?', he who does not reply, 'Thy voice' to the question 'Of what nature is nectar?' is a rustic; he is ever an outcaste in the company of wits, Cupid's arrows disdain even to touch him

1 0 "Thou art slender in thy waist Thy hips are gravid and breasts high Thou hast a watchful control over thy mind, and dost wield supremacy over me Thy smiles are light In elegant speech thou canst be as charming as thou wilt Thy fame makes unimpeded progress in every region and quarter Hence Śiva, pleased with thee, gave thee, his own creation, the eight supernatural powers, all of them[109]

1 1 "We are not able to praise sufficiently thy voice; so we praise nectar instead Rightly did Garuda and Indra, I know, fight for nectar; for thy voice was pleased to drench[110] with nectar thy words thy voice which destroys the pride of fermented vine juice, and treats milk with utter contempt

109 The eight powers of iva in the order in which they are referred to in the verse e अणिमा, the power of being small, गरिमा d महिमा, the powers of acquiring weight d height, वशित्व, self-control, ईशित्व, supremacy; लघिमा, the power of being light, प्राकाम्य, irresistible will, and कामावसायिता, going anywhere at will See also Vocab under भूति.

110 Designed to me also thy Voice was pleased to wash its feet with nectar.

162 "Fair one, if the grief of the Cakravāka pair is causing thee pain, say, I thy servant will go to the river and beseech the sun resting on its waters not to set[111] If the sun proves obdurate and grants not my prayer, even when I fold my hands, then wilt thou see, I will come back here to thee, after offering to the Cakravāka pair the palmful of water meant for the sun[112]

163 "So, for a moment, seek thy maiden companions who are in hiding somewhere here, amusing them with thy jests" On this pretext, making his consort eager to find her comrades, he went out, desiring to perform the evening rites.

164 Epilogue.

Śrīhīra etc In his work, an entirely novel poem consisting of the narration of Nala's career, the twenty-first canto, brilliant by nature, is at an end

111 Sunset is the time for separation of the Cakravāka pair

112 Nala's words are an excuse for leaving Damayantī and going down to the river for the evening ablutions

CANTO XXII

1 The kıng, after he had finıshed the evenıng rıtes, hıs mınd at the sıght of the western glow recallıng hıs beloved's lıps, came to the palace where[1] Damayantī was on the seventh floor.

2 He set hımself upon a couch wıth a bed ıeady ın the mıddle, whıch had been just left by hıs beloved, when she went forward to receıve hım. He caused her to sıt as well, and descrıbed the evenıng twılıght ın verse

3. "Grace wıth thy look the regıon that ıs Varuna's spouse[2] It seems to be washed wıth lıquıd red lac, and covered wıth saffron paste.

4 "From the lofty summıt of the sky, fallen ıs the sun, a rock of red chalk torn asunder The dust raısed by ıt, when ıt was dashed to pıeces by the fall, now emerges as the evenıng glow

5 "Has the west suddenly been reddened by the crests of the tame fowls belongıng to the lıne of Śabara houses on the peak of the Sunset Mount, brıstlıng up durıng theır hourly crowıngs?[3]

6 "Look, the Evenıng twılıght now takes up her posıtıon as doorkeeper of the nıght, the day beıng debarred from entry[4] She holds a cane paınted wıth vermılıon, the rays ıssuıng from the swıftly settıng sun

7 "Śıva the great dancer, after medıtatıng on the mıghty goddess of the evenıng[5] twılıght, brıght as red arsenıc,[6] now perhaps dances ın the glow of the (settıng) sun, hıs body, the sky ıtself, garlanded wıth rows of stars[7]

8 "Look, the moon-crested Śıva, the dancer of the eve, decorates the horızon wıth the broken pıeces of hıs ornamental

1 Lıt whıch held

2 The west

3 The top of the Mountaın of Sunset (अस्ताचल) ıs fancıed as beıng occupıed by Śabara trıbes wıth tame fowls ın theır houses

4 Lıt Look at the exeıcıse of authorıty by the evenıng twılıght ın her posıtıon as door-keeper , from whıch the day ıs debarred

5 ı e, after the evenıng rıtes

6 कुनटी 'red arsenıc' means lıterally 'a bad dancer', whıch ıs contr ted wıth महानट 'the great dancer'

7 The sky ıs one of the eıght forms of Śıva vening beıng the tıme for Śıva's dance, he ıs descrıbed as dancıng ın hıs sky form, the twınklıng of the stars beıng the rhythm of hıs dance.

wreath of bones torn asunder in dancing, these now assume the guise of myriads of stars

9. "Death the Huntei slew the day, an elephant whose scarlet dots[8] are clearly visible The beautiful evening twilight is his streaming blood, while the stars are the pearls which weie inside his temples

10 "In times of yoie, while marrying Pārvatī, the mighty Śiva, whose clothing is the regions of the sky, wore, I ween, the region rosy with the evening glow, at the festal time of assuming flower-dyed crimson attire

11 "Fair-eyed one, while marrying Satī and Pārvatī, did the sky-clad Śiva acquire as his attire both the red regions, east and west, in order[9] to use the two twilights as flower-dyed crimson vesture?

12 "The mendicant sun wanders thiough all the regions, taking with him a 'stick'[10] Like an ascetic, he hath put on a scarlet robe, the evening sky, plunging into the ocean at dusk.

13 "Selling that lump of gold, the sun, that was tested on the touchstonelike Mount of Sunset, the evening glow being the trail left by the abrasion, the sky hath taken in return cowries, the stars!

14 "Death hath plucked yonder ripe pomegranate, the orb of the sun Eating the seeds, he cast off its rind, the evening twilight, while he seems to have thrown out the starry stones of the fruit.[11]

15 [12]

16 "Look, the sky is decked with splinters of crystal rocks flying up from the Mount of Kailāsa, owing to the impact of Śiva's feet lighting upon it,[13] while he danced at the end of the evening rites"

8 In the case of the day, lotuses The day being figured as an elephant, the lotuses are likened to the scarlet dots on the face and trunk of an elephant

9 Lit with a view to the two twilights, i e, with a view to using the morning d evening twilights as ceremonial dress in the two marriages ee Vocab under पुष्पसिन्दूरिका

10 The sun has an attendant named Danda (lit. stick) who is he fancied as the sun's travelling stick

11 i e, the stars are the stones ejected from the outh after eating the fruit Lit he cast off the evening twilight, like its rind, etc

12 The verse is a variation of Verse 14 and regarded as terpolation by Nārāyana

13 The splinters of crystal rocks refer to the stars

17. Thinking the evening twilight had departed, as if from shame caused by such a description, Nala said again, looking at the sky furrowed with stars and gloom

18 "O thou with eyebrows like Cupid's bow, it is not the sky, it is the ocean with fishes and conchs mixed up with sharks The ocean in bygone times upward shot, owing to the acute pain in its vitals, wounded by Rāma's arrows [14]

19 "The stars, I ween, are the (flowery) arrows loosed by Cupid for the infatuation of gods and nymphs Verily the word 'five' in the name of the 'five-arrowed' Cupid means 'wide' as in the 'wide-faced' lion.[15]

20. "The stars are tear drops shed by female Cakravāka birds living on the banks of the celestial river, whelmed with grief at separation from their mates at night, while streams of their tears come down in the form of descent of stars [16]

21 "Methinks those stars are water animals frequenting the river of the gods—alligators, dolphins and crabs [17] Clearly we discern them at the bottom of the river from here, diving deep for fear of the gods sporting in its waters

22 "Is it Cupid's conch[18] that shines in the sky, to be blown in celebration of his conquest of the worlds? What other warrior could play music upon starry flowers?

14 Lit owing to the acuteness of the pain caused by the wounding of its vitals by Rāma's arrows The ocean is said to have shot upward to crave Rāma's mercy, when it was wounded by his arrows at the time of his throwing a bridge over it to reach Lankā The stars are fancied as fishes and conchs, and the darkness as sea animals like whales and sharks, which were thrown up at the time

15 Cupid is called Pañcasara 'five-arrowed', but as one who has only five arrows cannot discharge as many of them as there are stars, the word is interpreted as 'one who has extensive arrows' on the analogy of the word *pañca* eaning also 'wide', as in *pañc⁻ ya* 'wide-faced', a lion.

16 Lit streams of tears fall in the shape of (downward) shiftings of the stars The shooting stars seem to be fancied as streams of tears shed by the Cakravāka birds living on the banks of the celestial Gangā The word सक्रमण may be taken also in the sense of 'reflection'. In that case, the unsteady reflections of the stars on the waters of rivers and pools would be referred to as tear drops fallen from the sky

17 Makara 'dolphin' and Crab are signs of the Zodiac, hence indirectly refer to the stars connected with them Godhā refers to the polar region, or the lunar mansion known as Jyesthā See Nārāyana

18 The Visākhā star known Śankha 'conch' is fancied as Cupid's conch. Cf 19 57 See Vocab under ताराशङ्ख

23 "Is the night a woman, adept in mystic rites, who hath given life to Cupid, and made the day lotus faint? Yonder conch,[19] detached yet adhering to the sky, doth indeed proclaim her great mystic power

24 "The night, a votary of nihilistic thought, declares the world to be false, though clearly visible, by pointing to the stars, the flowers of heaven, which are eclipsed during the time of right knowledge, the day [20]

25 "The emblematic deer[21] in the moon of thy face was severely wounded by Cupid, who doth flash on thy face, and hath thy eyebrows for his bow The deer went to the sky, with Cupid's arrow attached to him, visible in the form of a starry wreath of flowers

26 "The vault of the universe gleams, a primeval pavilion, serving as the abode of the worlds Throughout its regions[23] are the stars, looking like incisions made by insects on timber, and emitting heaps of dust, their own beams

27 "Look, Damayantī, in the region[24] that is Śacī's co-wife, thickly doth darkness spread, as if it were a flood of the streaming

19 The Visākhā star mentioned above Conch might here refer also to the moon Cf 19 56 The mysterious 'conch' is fancied as being upheld by the Yogic power of the night

20 The world is declared by the nihilistic school of Buddhists (शून्यवादी) to be a universal void It is fancied that the night, too, does the same by citing the example of the stars (तारा· निदर्शयन्ती), which are visible at night, but invisible in the day, i e, just as the stars, though they appear to have a real existence under cover of night, are found to be non-e stent in the day, similarly the phenomena of the world, though they appe to be real ˙ the state of ignorance, are found to be unreal when right knowledge dawns upon the mind The stars have been purposely called here खपुष्पाणि 'flowers of the sky' A खपुष्प is 'something which does not exist', 'a mare's nest'

21 Or, 'the deer in the form of the lunar spot'

22 D ayantī's face is the moon, but as the deer associated with the moon is not perceptible on her face, it is fancied that Cupid who is ever present on Damayantī's lovely face shot at the animal one of his flowery rows, and the deer with the star-like flowers of the arrow attached to his body fled to the sky where he became the constellation known as Mrigasirsa 'deer's head' or simply as Mriga 'deer' See also Vocab under तारामृग.

अनुकाष्ठम् means also . on the wood, i e, on its wooden frame The vault of the universe is figured as an age-worn, dilapidated wooden build g The rays of the stars are f cied as the whitish yellow dust issuin from the incisions made by insects on old timber

24 i e, the east regarded as Indra's wife

ichor of Indra's elephant The flood breaks loose, because its dam, the day, hath burst

28 "The buffalo, carrying the god of death, assumes the form of darkness, pervading the region[25] where Rāma's bridge looks like a line of hairs Seeing it from afar, the sun seems to have departed, taking away his terrified steeds

29 "The orb of the sun was perhaps a ripe Mahākāla fruit[26] on the slope of the Mountain of the West Positively I know, the expanses of darkness are the (black) seeds of this fruit, split when it tumbled on the rocks.

30. "The musklike darkness of the region, which has pictorial designs painted on its body, namely, the garden of Kubera,[27] forms the disgrace of the Himālayas, neglected by the sun, since it revolves round the mountain of Sumeru

31 "The sky was held aloft during the day, as if by the thousand hands of the thousand-rayed sun That same sky, descending sunless, is coming to the closest proximity How can there be darkness here?

32 "Yonder lamp, the sun, had left soot in the sky which resembles a vessel placed above it, mouth downward[28] Has the soot now dropped on the earth as darkness, becoming heavy with its growing volume?

33 "Damayantī, thou mightest be jealous At this moonless hour of the night the bashful regions of the sky, looking like maidens setting out to meet their lovers, are coming towards me The darkness is their musk paint, the blue sky their apparel, and the stars the flowery arrows of Cupid hovering above them

34 "Slender one, darkness we call the eyelashes of Visnu, while he swiftly closes his solar eye, with both the lids pressed one against the other They surpass the lunar spot with the grace of their sombre hue[30]

25 i e, the south in which Rāma's Bridge (Setubandha) is situated Yama is the regent of the south

26 A kind of wild fruit, red in colour, with black seeds

27 The north, of which Kubera is regent, is meant

Soot is allowed to accumulate in a vessel placed over a lamp, mouth downward, for the purpose of preparing collyrium

29 i e, the eyelashes The sun being Visnu's right eye, the evening is fancied as being caused by his closing of his right eye, while the deep black of the eyelashes is imagined to be the gloom of the night

30 Lit eyelashes (sing in the original) which conquered the lun spot, etc

35 "It seems that the sun took away the rays of men, also called eyes, which happened to be mixed up with his own thousand rays Verily this blindness is due to that, not to the evening gloom [31]

36 "O thou with beautiful thighs, in the quest of the nature of darkness, the Vaiśesika doctrine seems to me to be sound Verily it is said this system of philosophy[32] was propounded by an owl, hence it is able to determine what darkness is [33]

37 "This plethora of darkness, black and intangible, like the prosperity of the impure and untouchable king Triśanku,[34] brings delight to nothing but the eyes of owls [35]

38 "Verily the light, in which the sheen of the stars is overshadowed by the radiance of the sun, the king of planets, was seen by the owls in the form of a clear-shaped darkness amid the day [36]

39 "The darkness had employed shadows, attached to diverse objects, as its spies, in order to find out the movements of things during the day, its enemy [37] It hath now recalled them[38] as if to question them (on the work they have done) "

40 The king then described in verse the rising moon as if with a desire to appease it It was red like a Japā flower, being enraged at his having thus described the darkness, its foe

31 There is a pun on the word गो which means 'cow', 'ray' and 'eye'. The imagery is that of a cowherd who drives away not only his own cows, but those of others mixed up with his herd The setting sun takes away his own rays as well as the 'rays' or eyes of men, i e, their power of vision

32 दर्शन means also 'eye' The sentence means also Verily they say, the eye of the owl is capable of determining the nature of darkness

33 The idea is, the Vaisesika system discusses the nature of darkness, and as this system is called Aulūka (lit propounded by an owl), it is quite proper that the problem of darkness should engage its attention

34 Triśanku was a king of the solar race, but became a Candāla under the curse of the sons of Vaśistha

35 There is a pun on the word Kausika meaning both 'owl' and 'the sage Viśvāmitra' In the c e of darkness, the word means 'owl', in the case of Triśanku, it means Visvāmitra who attempted to elevate him to heaven by force of his religious austerities

36 The verse may also be translated thus Verily the light that is the lustre of the sun, the king of the planets, (the light) that overpowers the sheen of the stars, was seen by the owls as (a sort of) diurnal gloom a um-ing a definite shape See also Notes

37 Lit How do these fare during the day, my enemy?

38 i e, the evening shadows Lit caused them to enter (the house)

41 "Look, beloved, yonder moon, though screened for a moment by the curtain of the mountain's tableland, dissolves into showers, filling the mouths of Cakora birds with its beams [39]

42 "Imagine, the borders of the trees are maidens seeking their lovers They came to the trysting place under cover of darkness Discarding their blue robes, the shadows, they now depart, wearing scarves suited to the light of the moon [40]

43 "O thou with thighs rounded as banana stems, with thy eyes, beauteous-shining as the night lotus, drink thou deep the moon, a mirror of the beauty of thy face, it is feeding the Cakora birds with its beams

44 "The moon while living in the ocean doubtless emerged from the mountain[41] that churned the ocean in bygone times For even now it seems to us to rise from a mountain, though it abides[42] in the sea

45 "Did the moon's younger brother, the elephant[43] carrying Indra, the lord of the east, take the moon on his vermilion-painted head when it came as a guest to the east? Is it for this that the moon emerges with a crimson hue?

46 "Indra's mistresses kissed the moon with loving mouths, because it resembled their faces So it rises with its orb reddened like a Bimba fruit, in contact with the crimson paint of their lips

47 "Does the Creator fashion the faces of women, with their eyes and other features clearly visible, by means of yonder mould of gold, the moon, where eyes and like features are hard to discern, owing to the designs being carved in an inverted form?

48 [44]

39 Cakora birds are believed to feed on moonbeams Cf 12 6

40 The borders of the trees enveloped in darkness prior to moonrise are fancied as young women secretly coming to meet their lovers, wearing blue clothing which makes them invisible in the darkne After moonrise the borders glistening with moonlight are fancied as the maidens returning home with white sc ves on, which now make the invisible in the light of the moon The shadows cast by the trees are imagined to be the blue clothing discarded by the maidens when they ch ged for white Lit having discarded blue clothing in the guise of shadows

41 The Mandara mountain with which the ocean was churned

42 i e, sets

43 i e, the Airāvata elephant who during the churning of the oce came forth after the oon

44 A mere repetition of Verse 47

49 "A while ago the eastern sky was in the jaws of night Coated with powdery moonbeams, surely it hath now assumed a crimson hue[45]

50 "It seems as if the raw-smelling blood which Paraśurāma offered to the Manes by cutting off the head of the thousand-armed Arjuna, went to the world of the Manes and coloured the moon[46]

51 "Lo, devoid of ears and nose, and burdened with a stain, is not the scarlet-rayed moon, resembling Śūrpanakhā's face, ashamed to see thy countenance, lovely as Sītā's own ?[47]

52 "Dusk the Impostor gave a counterfeit gold coin, the reddening moon, to the sky, and took possession of the sun, heaven's radiant gem Forthwith the coin turned out to be a pale piece of silver

53 "The orb of the moon is like a flashing silver top, let go by such a child as the time of evening is In the course of its career it is discarding its redness, like a silken cord covering a top, getting loose in course of its whirl[48]

54 "While the moon erased the panegyric of darkness, which the night had written on the black sky in starry letters of chalk, its own rosy lustre[49] paled

55 While here the moon shines white, elsewhere it rises with a reddening hue And so who k ows the secret of radiance and pallor in the moon, the abode of arts ?[50]

56 "With moonbeams, the best of sandal, the maiden[51] regions of the sky gradually have painted their bodies, which were

45 The words अम्बर, पीत, रजनी and चूर्ण also mean respectively 'cloth', 'yellow', 'turmeric' and 'lime' The imagery is that of a yellow cloth dyed with turmeric being reddened by applying a coat of li e

46 The moon is the king of the world of departed ancestors The story of Kārtavīryārjuna killed by Parasurāma is referred to in XXI 68

47 The rising moon is compared to Śūrpanakhā's bloody face, without ears and nose which were cut off by Laksmana The compound लक्ष्मणाभिभूत 'overpowered by a dark stain' is designed to mean at first sight 'vanquished by Laksmana', which makes vivid the allusion to Sītā

48 Lit a cord covering made of silk threads discarded in course of its whirl The ruddy film that appears to cover the rising moon is fancied as the coil of a red silk cord twined round a top, the moon casts off the red film, just as the top in otion discards the red string

49 Also hand The imagery is that of the hand coloured white while erasing writings in chalk

50 There is a pun on कला meaning both 'art' and 'a lunar digit'

51 'Lady' or 'woman' would be more exact

burnished with the saffron rays of early eve, and bore the musk paint of gloom

57 "Cutting and cutting the winter days, the Creator, with their inmost layers, makes the moonlit nights If it were otherwise, why are these nights similar to winter days, and why are the winter days short in duration ?"

58 At the end of these words Nala said to his bride, who in listening to his beautiful utterances was silent with rapt attention, "Why, beloved, art thou silent about the moon, as if in dejection at the moon's jealousy of thy face ?

59 "Flood thou my ears with a wreath of words on this thesis of the moon,[52] a golden jar of the sentiment of Eros[53] Verily the sugarcane is an imitation of grass growing on the bank of that stream of emotion, thy charming voice

60 "On this very matter I desire now to hear from thee also words like honey" Thus exhorted by her beloved, she then began to praise the glory of the moon

61 "In order to increase the tide of the ocean, how much water does the moon, I wonder, extract from moonstones, and how much from the eyes of Cakravāka maids[54] mourning their separation from their mates !

62 "The darkness, resembling a flood of the Yamunā that is the night, having subsided, the river's sandy island formed by moonbeams comes into view, with its flashing, pure shining lamp[55]

63 "The gleam of the smiles of night lotus blossoms, all of them, made the world, I fancy, white as milk, for, during the day, when they are not in bloom, the world shines not so, though the moon is still there

64 "Living on the matted hair of the Death-conquering Śiva, the moon never dies, death being far away for fear of Śiva nor does it grow, terrified by those Rāhus, the severed human heads in Śiva's wreath, which the moon's own nectar restores to life[57]

52 Lit on account of the moon

53 Might mean also with a wreath of words, a repository of the nectar (सुधा+आकर) that is in the golden jar of the sent ent of love

54 These are believed to part with their mates in the evening

55 The expanse of moonbeams is the island, and the moon the lamp

56 Lit they being with their mouths closed

57 The reference is to the new moon on Śiva's head, which neither waxes nor wanes See Verse 85 and 11 92.

65 "The moon doth thrive, giving its beams to the Cakora bird, its nectar to the gods, and even a lunar digit, a part of its own body, to Śiva Yet all this is scant charity on the part of one who is brother to the Wishing Tree[58]

66 "Though Śiva honours the sixteenth digit of the moon by placing it on his head, (the moon) that carries a piece of musk, the lunar spot, and is purified by its nectar yet he is not worth even a sixteenth part of the moon, (Śiva) whose neck is black with poison, and who is white with the ashes of cremation grounds

67. "The moon with a black and white surface was made of Cupid's half burnt bones For, though carried by Śiva, enemy to Cupid, on his head, it does what gratifies Cupid and strengthens his power[59]

68 "Verily the monster Rāhu swallows the moon out of greed for the deer therein But the moon, even at the risk of its own life, surrenders not the deer sleeping in its lap So with pleasure doth Rāhu let go the moon

69 "Proper it is that the gods render the moon empty, drinking it up In times of yore, its father, the ocean,[60] was emptied too, by the sage Agastya drinking it up

70 "Yonder moonshine, in its plenitude looking like the River of Heaven, and filling up the borders of the four regions of the sky, dispels the moon's grief caused by the termination of its life amidst the tides of the Ocean of Milk[61]

71 "Let this moonshine, the moon's daughter, be dance-teacher to the ocean, let it be food to the Cakora bird, and friend to the eyes of men Yet it is something beyond value to the night lotus bloom, its very name Kaumudī[62] says it is so

58 Both the moon and the Wishing Tree rose from the ocean during the churning

59 The love-inducing moon is fancied as being made of the bones of the god of love Nārāyana refers to a popular belief that he who takes shelter with another and yet helps the latter's enemy is in his next life made of the bones of that enemy Here, the ungrateful moon lives on Śiva's head, but helps to reanimate Śiva's enemy, Cupid Hence the surmise that the moon was made of the bones of Cupid

60 It will be remembered that the moon was churned out of the ocean

61 The moon is consoled by the fact that the white expanse of its light looks like its lost home, the ocean of milk.

62 Moonlight which makes the night lotus bloom is called Kaumudī which means literally 'something belonging to the night lotus (Kumuda).'

72 "The rays emitted by the white portion of the moon are gleaming upon the earth, with a lustre blended with the blue light coming from the lunar spot, for the moon's rays have gaps in them, disguised as the shadows of the objects located on the earth, which is milky white with the light of the moon

73 "Just as a certain portion of the sky hath been cleared up by the moon, dispelling the gloom, so hath it been blackened by the waters of the briny ocean stirred up by the selfsame moon

74 "Why should the moon not be subject to waxing and waning, which are attributes of its ultimate source, the ocean? Strange that it exhibits them at intervals, and not daily like the ocean

75 "Strange that the moon, though (clearly) visible like a mirror, is invisible throughout the Amāvāsyā night, though it has its abode on Śiva, it originated from the sage Atri's eye [64]

76 "Yonder orb of the moon, with its store of plenty[65] meant for the enjoyment of the gods, is pure as a sacrifice But just as the latter has an impure aspect, the killing of animals, so has the moon an unclean portion, its stain

77 "The deer in the moon was the steed[66] of the Pravaha Wind; he got loose from his[67] chariot, desiring to drink With an ever-sipping mouth he is in the desert sky, drinking the nectar-drops oozing from the moon

78 "But there was no deer in the moon while it was a child When it grew to be a youth, its mistresses, the herbs,[69] sent the deer as a present The moon, I fancy, held him on its bosom, as a message from the woods

63 The shadows looking like gaps in the moonshine are imagined to be a kind of dark light emitted by the lunar spot

64 The apparent meaning is It is strange that though beautiful like a mirror, the moon does not possess a form beautiful like a mirror, though its abode is on the Three-eyed One, it originated from one who did not have thr eyes दृश्य means both 'visible' and 'beautiful', आदर्श means a mirror, but in the second line it has to be construed as आदर्शम्, दर्शममावास्यामभिव्याप्य अत्रिनेत्र me both न+त्रिनेत्र d अत्रि+नेत्र.

65 i e, nectar

66 Lit conveyance

67 Ref to Pravaha Wind For प्रवह see Vocab

Lit. waterle

69 The moon is regarded as the king of herbs and plants (ओषधि, feminine in S krit). The deer or the lunar spot is clearly visible only when the moon waxes

79 "The deer lives happily as the lunar spot, feeding on the leaves of the plants that come to attend on the moon, while he drinks the streams of nectar shed by it

80 "Yonder deer, I fancy, took shelter in the moon, thinking it was the crown gem of Śiva, when he saw in terror the distressed 'Starry Deer' far away in the sky, chased by Śiva's arrows [70]

81 "My lord, if thou dost think there may be a deer on the back of the moon like the one in its lap, do thou ascertain the truth from thy face, for it saw the moon's back in a contest of beauty [71]

82 "Reason declares that the white-bellied hare, the emblem of the divine moon, has his face turned towards heaven [72] On account of this, I would all the more believe that the divine cows, too, go about, facing heavenward,[73] as told in the Vedas

83 "Verily the redness of the fur on the back of the hare, though it actually exists, is not visible to us, because those who are afar off see only blueness in a thing that is red and blue [74]

84 "In the use of words, popular custom can destroy the pride of grammar For the moon is not called Mrigin, though it has a Mriga (deer), as it is called Śaśin, because it has a Śaśa (hare).[75]

85 "The ocean must have produced the moon in the same dimension as it is produced by the new moon night The smallness of the moon taken up by Śiva on his head, when it rose from the ocean, is evidence here [76]

70 When the sacrifice of Daksa was broken up by Śiva, the Sacrifice ran away the form of a d r and ultimately became the constellation known as मृगशीर्ष or Deer's Head See Vocab under तारामृग It is here f cied that another deer saw this and took refuge in the moon, thinking it would be able to protect him from Śiva who honoured the moon, having placed it on his head

71 i e, when the moon turned its back as a sign of defeat

72 Lit turned upward The idea is that it is the grey back of the hare that is visible from the earth

73 Lit facing upward Cf 2 105

74. The verse explains why the fur on the back of the hare in the moon appears to be blue, and not red and blue, as it really is

75 i e, grammatically मृगी would be as correct as शशी, still popular custo accepts only शशी and not मृगी in the sense of 'the moon'.

76 Śiva bears on his head a single digit of the moon, hence the inference that the moon e erged from the ocean in this form, for it was at this time that Śiva took it up on his head.

86 "If yonder moon with leaf-shaped digits is imagined to be a Ketaka flower, the image will correspond with truth, owing to the redolence of the musk in the navel of the deer serving as the emblem of the moon [77]

87 "The moon was globular as taught by the science of astronomy Evidently it became flat, being reduced to the condition of an oil-cake, when its nectar was extracted by the crushing wheel of Rāhu's jaws

88 "The moon is not Cupid's friend, for there is no resemblance between the two Surely camphor known as 'the moon' is his friend, for the burnt Cupid and camphor when burnt both prove stronger than in their former state [78]

89 "Or, perhaps the friendship of the moon and Cupid is quite fitting Cupid was merged in Śiva's burning eye,[79] the moon is merged in Visnu's eye, the sun, when the sun visits the Amāvāsyā day [80]

90 "When, in times of yore, the moon became the lotus eye of the Primeval Being,[81] the lunar spot looked beautiful, as if it were the bee-like pupil of his eye

91 "That very god[82] rightly employed the moon as his eye, and Garuda as his conveyance, having observed the similarity between the two Both are 'two-winged', both 'lords of the twice-born', and both 'resorted to by Hari' [83]

77 i e, if the deer in the moon gives out any smell, it must be like that of the Ketaka flower owing to the resemblance of the lunar digits to its white, elongated petals

78 i.e, Cupid, though burnt by Śiva, is more powerful than ever, and camphor, too, diffuses a stronger scent when burnt It will be noted that words signifying the moon are used also in the sense of 'camphor'

79 Cupid was burnt by a flame issuing from Śiva's third eye

80 The sun is regarded as Visnu's right eye and on the moonless Amāvāsyā night the moon is supposed to be merged in the sun Cf 3 33

81 The moon is regarded as Visnu's left eye

82 i e, Visnu

83 An artificial similarity is sought to be established between the moon and Garuda by means of puns Applied to the moon, 'two-winged' (उभयपक्षभाक्) means 'resorting to the two पक्षs or fortnights' In the case of the moon, द्विज 'twice-born' means Brāhmanas, of whom the moon is supposed to be the king, in the case of Garuda, the word means 'birds', Garuda being the king of the birds Lastly, हरिणाश्रित 'resorted to by Hari' i e, as his convey ce, is true of Garuda only Applied to the moon, it is to be construed as हरिण+आश्रित 'resorted to by a deer' i e, the lunar spot.

92 "Methinks, those who inferred the existence of fire in snow, on account of the lilies being consumed by snow, opined also that the dark spot of the snow-rayed moon was a volume of smoke issuing from this fire.

93 "Pervaded by rivers, as if they were streams of perspiration, the earth, wearied by the world's weight over it, loses its fatigue, plunging into the moon, an ocean of nectar, in the guise of its shadow[84]

94 "Such is my inference—the Golden Mountain (Meru) hath turned blue with the formation of a blue rust in the course of the ages Otherwise its yellow surface would have been reflected in that portion of the moon which consists of the shadow of the earth[85]

95 "The moon whose radiance makes the day lotus shrink may not enjoy the charm of being worshipped with blossoming day lotus flowers But, I fancy, it enjoys that charm, being adorned with the eyes of the deer[86] serving as its emblem.

96 "What wise man ever wonders at the fact that yonder hare abides in the moon? In the bosom of the ocean, the father[87] of the moon, there was an elephant as well as a horse

97 "The dark night, a mistress of the moon, would shine most in the company of a husband who was white; while the moonlit night, another mistress of the moon, would shine most in the company of one that was dark So the moon assumes a black and white form, as if with a desire to look beautiful before both.

8 "The moon I know to be a fullgrown mushroom among those tiny mushrooms, the stars, which grow on yonder mass of timber, the regions of the sky,[89] long exposed to rain and heat

84 The lunar spot is sometimes supposed to be the shadow of the earth falling on the moon

85 The lunar spot being the shadow of the earth falling on the moon, the golden Meru mountain reflected in the moon along with the earth would have left a yellow patch in the dark portion of the moon, had it not b n covered with a blue rust

86 i e, the lotus-like eyes of the deer take the place of day lotus blossoms

7 Cf Verse 69.

88 The Airāvata elephant and the Uccaihśravas horse were churned out of the ocean and given to Indra

9 काष्ठौघ means both 'a heap of wood' (काष्ठ+ओघ) and 'the multitude of the regions of the sky' (काष्ठा+ओघ).

99 "Since the sun sank low all of a sudden, at the end of the day, the eyes of the universe traverse the expanse of darkness, a river of peril, with the help of the moon at night [90]

100 "Does not the moon exist even in our eye, a glimmering luminous dot, momentary and small? But proper it was that, in the eye of the great Atri, it was greater in size, and liable to destruction at the interval of a month.[91]

101 "Neither the herbs with their (medicinal) power nor the Brāhmanas with their mystic formulas could save their lord, the waning moon,[92] nor could the ocean with its gems save it, the ocean's child,[93] nor could nectar with its virtues save it, nectar's own home [94]

102 "Or, perhaps it is false that moonbeams consist of nectar,[95] perhaps this nectar prevents not old age and death, otherwise, why is it that the Cakora birds are not free from old age and death, although they drink in the rays of the moon?"

103 With these mature expressions, Damayantī made the king benumbed with joy, and, for a moment she imbued him with a sense of wonder, like a cascade of snow

104 "From this mouth arose this speech, sweet as a stream of nectar" Thus saying, he kissed the orb of her moon face, closely resembling day lotus blooms in beauty

105 When her beloved thus lovingly spoke to her, she who was a pearl of the royal dynasty of Vidarbha emitted a jet of ray, her smile, like a shooting star descending from heaven

106 She said to the king, "It is proper that thy moonlike mouth is wholly indifferent in praising the moon, having employed me to do so. For it is not proper for one to describe oneself"

107. Induced by the fair one, Nala, the noblest on the earth, and dear to her as her life, spoke to the lucky maid words brim-

90 तरणि means both 'the sun' and 'a boat', and उडुप both 'the oon' and 'a raft'

91 The luminous halo that seems to appear at one corner of an eye when the other corner is pressed with a finger is here fancied as a miniature moon, which is contrasted with the fullsize moon said to have come out of the ge Atri's eye

92 The moon is the king of the Brāhmanas and of the vegetable world (cf Verse 78)

93 See Verse 69

94 The moon · called Sudhākara 'a reservoir of nect '

95 The moon is called Sudhāmśu 'nectar-rayed'

ming with the spirit of jest, smiling as he spoke, about to describe the moon

108 "Having listened to the erstwhile song of thy mouth, yonder deer in the moon, eager to hear it again, wishes never to forsake the moon, mistaking it for thy face, I know

109 "Let thy tongue, with a song, attract the deer in the moon to thy face, which he might approach,[96] mistaking it for the moon. Perhaps thy ears took the form of a noose to tether this deer[97]

110 "Oppressed by heat, Sound the Traveller travels not in day as much as he does at night, owing to his being refreshed by the rays of the moon, or on account of the coolness produced by the woodland of gloom

111 "Having reached the climax of the enjoyment of sweetness, by listening to thy songs even from afar, the moon doth surely throw away its store of nectar, its beams, as if in disdain

112 "Slender maid, the moon gives us no cause for wonder that it became the (left) eye of Visnu It is its nature, in keeping with its origin, born as it was of the sage Atri's eye

113 "Slim-waisted maid, Night the Cleanser hath washed off in a moment yonder blue tint of the sky formed by the darkness, with these moonbeams that are like streams of milk

114 "O thou with beautiful thighs, the autumn that removed the black of the clouds could not in the least wipe off the dark tint of the lunar spot

115 "Eleven digits of the moon, when it sets, perhaps betake themselves to the heads of the eleven Rudras; while the remaining five, entering Cupid's quiver, become his 'half moon shafts'.[98]

116 "Slender maid, if another moon, without spot, were made by fusing together thousands of stars, it would have the beauty of thy face

117 "Gazelle-eyed one, the hostility, I ween, between the day lotus and the moon[99] is caused by their desire to have the selfsame object; for both the lotus and the moon wish to acquire the charm of thy face.

Lit thy face which is fit to be approached

97 Lit Did thy two ears become a noose, being about to bind?

98 अर्धचन्द्र 'a kind of arrow with a semi-circular blade' Cupid's arrows are described as crescent-shaped

99 The day lotus shrinks at moonrise.

118 "Having drunk the nectar of the lips of thy moon face, the nectar which even the lord of the gods[100] could never drink, I have a disdain for the nectar of yonder moon, reduced to dregs by the gods, drinking it up

119 "Bearing on his head this very moon, the lord of medicinal herbs,[101] Śiva swallowed the terrible ocean-born poison, and carries serpents about him, free from fear

120 "See, no degradation did the moon suffer, though he had amorous relations with his teacher's wife [102] Worldly actions fetter not those who have the Self for their light, and have reached the final stage of physical being

121 "The moon's nectar decked with the hue of the lunar spot is but the water, variegated with sesamum seeds, and purified by faith, which offered by sons to their Manes, reached the moon, for it is the abode of the Manes

122 "Look, on the waters of thy pleasure brook, easily perceptible by standing in this lofty edifice, a female goose is kissing the reflection of the moon, mistaking it for its mate which is long in the water, having dived into it

123 "Yonder moon, made empty in the day by the gods drinking up its nectar, seems to lie immersed in thy brook in the guise of its reflection, being replenished with nectar at night

124 "In this pleasure brook, the night lily's flowery hand hath come[103] into contact with the moon's hand, its light; and the spray of the honey of the flowers, like the ceremonial gift-water,[104] seems to declare the nuptial gaiety of moonlight and lily

125 "Yonder night lily growing on the water is a hind living in the woods, with eyes, its flowers, blossoming, blue and large She is looking at her mate, the deer, which she thinks is in the moon of thy face,[105] high up here

100 i e, Indra

101 Cf Verse 78

102. Brihaspati's wife Tārā

103 Lit having come

104 Lit the shower of gift-water in the guise of honey The "hands" of the night lily and the moon coming in contact with each other are fancied as those of a bridal pair during the ceremony of पाणिग्रहण or marriage The dripping lotus honey is the ceremonial water confirming the giving away of the bride in marriage It will be remembered that the moon is called the husband of the night lily.

105 Lit the d r present in thy moon-face The night lily is f cied as a hind who mistakes Damayantī's face for the moon and looks in it for the deer supposed to be in the moon,

126. "Durıng the break up of the medıtatıons of the nıght lotus blossoms, performıng austerıtıes ın the mıdst of the waters, the moon, I am aware, ıs the face of a nymph, the nıght, (a face) wıth nectar for ıts nether lıp, and beautıful wıth ray smıles [106]

127 "The moon ıs Cupıd's pool The small lunar spot ıs the ooze of the pool, whıle the moon's nectar ıs ıts water Cupıd carrıes as hıs emblem a fish of thıs pool. It ıs deathless even ın the absence of water, for ıt drınks the nectar of the moon

128 "The sky clearly declared ıtself to be a form of Śıva The stars are ıts decoratıve bones It upholds the moon and the celestıal Gangā It has a lustre brıghtened wıth ashes, the rays of the moon, and wears a necklace, the serpent Vāsukı, dısguısed as the galaxy.[107]

129 "The eye of the sage, whıch produced the moon, had but a sıngle 'star' [108] But the moon's wealth hath surpassed ıts father's; for ıt has seven and twenty of them [109]

130 "Gazelle-eyed maid, since yonder orb of the moon ıs Cupıd's parasol beaming whıte, the decay of the moon that follows the full moon night, ıs verıly the decay of Cupıd's sovereign power

131 "Sensıtıve maıd, the moon that could not be conquered by Rāvana[110] ın tımes of yore, even though he had conquered[111] the worlds, has yonder staın attached to ıt, being outmatched ın beauty by thy face

132 "All these days the moon hath been seen to wax [112] But when, beıng full, ıt vıes wıth thy face, ımmedıately wılt thou see ıts decay

133 "Just as Paraśurāma, the great Brāhmana, after he had defeated all the Ksatrıyas, suffered defeat at the hands of the Ksatrıya Rāma, sımılarly the moon, after vanquishıng all the day lotus blossoms,[113] ıs now defeated by thy lotus face

106 The nıght lotus blossoms wıth theır petals closed are fancıed as ascetıcs engaged ın austerıtıes wıth eyes closed The nıght, at the advent of whıch the flowers open, ıs ımagined to be a nymph comıng to dısturb these ascetıcs ın theır medıtatıon

107 The sky ıs one of the eıght forms of Śıva Whıte ashes, decoratıve bones, the moon and the celestıal Gangā, snaky necklace etc, are all assocıated wıth Śıva who ıs here figured as the sky

108 ı e, the pupıl of the eye The reference ıs to Atrı

109 ı e, the twenty-seven maın stars regarded as the wıves of the moon

110 The story ıs found ın the Rāmāyana (Uttarakānda) ın a Canto regarded as an ınterpolatıon See fourth N S ed, p 1012

111 Lıt even after conquerıng

112 Lıt So many days the moon has been seen to surpass ıts former condıtıon

113 i e, by makıng them shrınk.

134 "Watchful maid, look, a white outline adorns the border of the moon Look, the figure of a deer darkens its centre" Thus did Nala show to Damayantī now the border, now the centre of the moon.

135 "Is the moon called 'twice-born', because it was born of two, the ocean and the sage Atri's eye?[114] And, being thus born of (the Brāhmana) Atri, has it finally attained the rank of a Brāhmana?[115]

136 "Slender one, because Brahmā made the lunar orb, an abode of snow, with a deer in the middle, (and set it) in the sky, the pleasure ground of the stars, he became an ornament to the denizens of heaven, with Visnu's assent, by virtue of that pious act[116]

137 "O thou with a face resembling in beauty the orb of the moon, because the moon is called mere straw, compared with thy face, yonder deer clings to the moon owing to the eagerness of deer (for grass) In the consciousness of animals the influence of delusion never vanishes[117]

138 "The Nectar of the moon was harrassed by Rāhu with threats that he would forcibly drink it up So it left the moon, and

114 Usually the moon is called 'twice-born', because once 'born', it dies, and is 'born' again Here a different explanation is suggested

115 The moon is said to have issued from the sage Atri's eye It is regarded as the king of the Brāhmanas The second line may mean also And, being thus born of two (द्वि+ज), why has it finally become (known as) born of Atri (alone)? There is, however, a pun on अत्रिज, and the sentence is designed to mean at first sight Being thus born of two, has it finally become known as 'not born of three' (अ+त्रि+ज)?

116 The verse contains a reference to Buddhist ritual It me s also Slender one, because in the shrine of the goddess Tārā, Brahmā ade a circle of camphor, (like) a snowy tract, redolent with musk, he became an o a-ment to the denizens of heaven for that pious act, in conformity with Buddha's doctrine The making by Brahmā of the orb of the moon, with a deer in it, in the midst of the stars is compared to the Buddhist ceremony of making a white circle of camphor mixed with musk in the shrine of the goddess Tārā तारा means (1) the stars, (2) the goddess of that name विहारभू eans (1) a pleasure ground, (2) a Buddhist shrine चन्द्रमयी मण्डली means (1) the lunar orb, (2) a circle of camphor

117 The idea is, people are wont to call the moon बहुतृण "slightly unfinished grass", "grass-like" (i e mere straw, worthless) in comparison with Da ayantī's face But the more explicit meaning of बहुतृण is "abounding in grass", misled by which the deer in the moon is still clinging to it in order to reap some day a harvest of gra in the moon! The word मृगतृष्णा, lit the thirst or desire of a deer (in the present case, for grass), eans really a mirage which points to the illusion of the animal.

resorted to thy nether lip ruddy with betel It now hides its emblem of whiteness with the lip's crimson hue

139 "The moon was defeated by thy lotus face, the moon that serves as Visnu's left eye, and was born of the region that is Indra's wife,[118] the moon whose body hath been fattened by a deer or perhaps a hare[119] cast into its bosom But the defeat of the moon was like that of a single person at the hands of a multitude numbering millions Rāhu alone is a (fitting) adversary[120] for the moon[121]

140 "Beloved, if it is true that the lotus with an indescribable beauty is thy face, the lotus which the lotus-born Brahmā adored with his lotus eyes,[122] then what is yonder moon? It is a crane living among the reeds in the wood along the bank of the celestial river, which abides on the head of Śiva, the hunter who killed the Sacrifice disguised as a deer[123]

141 "Methinks, in the bosom of the spotless moon wandering in the east, all of whose digits are unanimously held to be white,[124] the lunar spot resembling a blue lotus came into being by chance, perhaps because the moon came into contact with the drops of ichor issuing from the cheeks and temples of the Airāvata elephant[125] owned by Indra, the conqueror of Bala

118 i e, the east presided over by Indra

119 The moon is called both 'deer-marked' (मृगाङ्क) and 'h e- arked' (शशाङ्क).

120 i e, the moon is fit to have as its rival the monster Rāhu, not the beautiful face of Damay tī

121 The अन्वय is हर्यक्षीभवत अमुष्य (इन्दोः) त्वद्वदनाम्बुजात् यत् भङ्गः अजनि तत् एकाकिन. पद्मात् (भङ्ग इव) The idea is, the contest of the moon with D a-yantī's face is like that of one fighting against many हर्यक्ष means also 'a lion', and पद्म in the third line e s also 'an elephant' By puns the verse conveys also the imagery of an eleph t defeating a lion in spite of the latter being gorged with a deer or a hare Nārāyana says अथच हरिता हरिद्वर्णया हरे· सिंहस्य पत्न्या सिंहिकया प्रसूतस्य, तथा मृग शशं वा यं कंचन पशुं जठरे निक्षिप्य भक्षयित्वा स्थितस्य, अत एव सजातपुष्टशरीरस्य, अत एव हर्यक्षीभवत· सिंहतां प्राप्नुवतोऽस्य त्वन्मुखाद्यः पराजयोऽजनि स एकाकिन केवलात् पद्माद्गजादेव पराजय· । सिंहस्य गजाद्भङ्गो यथा तद्वदेतन्महच्चित्रमित्यर्थ·

122 Brahmā was born of a lotus growing out of Visnu's navel The lotus being his progenitor, he worships it with his own lotus-like eyes serving as the requisite flowers

123 While destroying the sacrifice begun by Daksa, Śiva cut off the head of the Sacrifice when the latter attempted to flee in the shape of a deer

124 Lit the creation of all whose digits is based on the unanimity about its whiteness

125 Indra is the lord of the east So the moon would co e acro the Ai ¯vata elephant owned by Indra

142 "The sixteenth part of the moon is called a digit, but only fifteen digits round oft the moon, growing from the new moon to the full moon night Was then the remaining digit, which had no lunar day allotted to it, taken out of the moon and made an ornament for Śiva?[126] And, in its place, do I see in the moon a dark cavity, namely, the lunar spot?

143 "Fair one, the moon desires to prevent thy face from surpassing it in beauty, because thy face has beautiful eyes[127] So it feeds the young Cakora[128] with its rays, in the hope of obtaining from the bird its longdrawn eyes, the bird being cajoled into submission by the moon, which seems to[1] have the purpose of husbanding its resources The moon tends also a deer in its bosom with care, in order to acquire[130] its eyes as well[131]

144 "Thy face was made with the full measure of beauty, and the moon with what little remained of it in the vessel of beauty, and that, too, half soiled, because it was obtained by scouring the vessel Having made the moon and thy face, the Creator surely washed his hands with water, and even now, with the particles of that beauty settling in the waters, lotus blooms are made

145 "Thy face was made with the whole measure of beauty, and the moon with what little remained of it in the vessel of beauty[132]

A mere digit of the moon, priding itself on its beauty, became Śiva's crest jewel, while the night and the day lotus became each the abode of beauty,[133] because they resorted to water, the resting place[134] of the moon.

126 Ref to the digit of the moon on Śiva's head

127 Lit desirous of making thy face equal (to it) also in respect of the beauty of eyes

128 Cakora birds are described as drinking the rays of the moon

129 Lit as if to increase its capital (मूलमुपजीवितुमिव).

130 Lit to touch (or possess) that very thing

131 The moon tries to acquire a pair of beautiful eyes in order to surpass Damayantī's face, and for that purpose tends a foolish bird and equally foolish animal in order that it may atch away their beautiful eyes on a suitable occasion

132 ame as above

133. श्री means both 'beauty' d 'Lakṣmī'

134 The word पद् is purposely used as it means both 'foot' and 'resting place', giving literally the sense 'the night lotus and the day lotus became the abode of beauty, because they touched the oon's feet' A hierarchy of beauty is established with Damayantī's face at the top, the oon and the lotus following in a de ending order

146 "Surrounded by the assembly of stars, the moon hath become a jar of sunstone for the convivial drinking bouts of the stars[135] Look, beloved, poets who use the figure 'Poetical Fancy' can easily describe the moon as carrying a bowl of sapphire, namely, the hare in the moon, designed to draw its nectar with[136]

147. "Fair lady, thy face was made, I fancy, by extracting from the lunar orb all its excellence, that is why yonder moon is called 'a storehouse of defects'[137] A pair of charming eyes, I see, was the set in thy face, by removing them from the deer in the moo . Indeed, if the deer had eyes,[138] would he abide in the moo while thy face was here?[139]

14 "Slender lady, dost thou not think those numberless white-rayed stars on the surface of the sky look like the footprints of the horses of the sun's chariot, filled up by the nectar oozing nightly from the bottom of the moon?

14 "Set about the worship of Cupid. Let me be thy aid Starry flowers are at hand Offer the moon as a present, it looks like a rice-cake stuffed with sesamum.

150 "May the divine moon delight our hearts! In the gay festival of ceremonial bathin forming part of the marriage of Cupid with Rati, the moon, looking like a jar with thousand apertures, showers[140] nectar, its beams, which fall through the holes bored in it by Rāhu's jaws, each time he comes to gor e the oo ."

151. pilogue.

Śrīhīra etc. In the epic, The Story of Nala, composed by him who is also the author of a Campū on the life of Nav ¯hasāṅka, the twenty-second canto, brilliant by nature, is at an end

135 Lit. on acco t of the joviality due to drinking together.

13 The oon is a white jar of nectar and its black spot a blue bowl fro which the jovial stars drink the nectar

137. दोषाकर ' oon' e s literally 'the aker of the ght' (दोषा+कर), but it is here interpreted as दोष+आकर 'a repository of defects'

138 Lit e non-blind, would it abide in the oon (or take delight the oon)?

139 As the eyes of the deer in the moon were taken away to rve D ay ti's eyes, the imal became blind, and being thus unable to appreciate her beauty, chose to abide the moon, though all its beauty ha been taken away fro it to create D ay ti's fa .

140 Lit the moon that has a shower of ray-nectar falling throu h the holes originating fro the boring tool of Rāhu's jaws etc.

NOTES

C P = Cāndūpaṇḍita, Vidyā = Vidyādhara, Jina = Jinarāja; N = Nārāyaṇa All unnamed readings refer to Nārāyana

CANTO I

4. The apparent contradiction lies in the fact that by means of four special attributes superimposed on each of the 14 branches of learning, the king produced merely चतुर्दशत्व 'the attribute of fourteen' (चतुर्दशत्वमिति चतुर्दशाना भाव Vidyā) But the word means really 'the quality of having four stages' (चतस्रो दशा यासां ताश्चतुर्दशास्तासां भावस्तत्त्वम्). Narahari says उपाधिभिर्विशेषणैः। समुदायपरिसमाप्तिपक्षे चतुर्दशानां विद्यानां षट्पञ्चाशता भवितव्यम्। प्रत्येकपरिसमाप्तिपक्षे तु एकैकस्या विद्यायाश्चतुष्ट्वमेव, न चतुर्दशत्वं संभवति इत्युभयथापि चतुर्दशत्वं न संपद्यते। तस्मात् कुतः कृत ।नित्याक्षेप । यद्वा चतुर्दशसु विद्यासु चतुर्दशत्वं पूर्वमेव सिद्धम्। असावपि चतुर्दशत्वमेव कुत. कृतवान्। पिष्टपेषणमेव तद्व्यर्थमित्यर्थ.। यद्वा चतुर्दशसु विद्यासु चतुर्दशत्व कुतो न कृतवान् कया व्युत्पत्त्या न कृतवान्, अपितु सर्वयापि कृतवानिति वेद्मि। चतस्रो दशा यासां ताश्चतुर्दशास्तासां भावस्तत्त्वम्। चतस्रश्च दश च चतुर्दश तासा भावस्तत्त्वमिति च।

उपाधिभिर्विशेषैः Vidyā. प्रकारैः N विशेषणैः Malli.

Narahari explains the verse thus—स्फुरन् धनुर्निस्वनो यस्यां सा स्फुरद्धनुर्निस्वना, घना निबिडा ये आशुगा बाणा· तेषां प्रगल्भा दुःसहा या वृष्टि सा घनाशुगप्रगल्भवृष्टि·, तेन नलेन घनाशुगप्रगल्भवृष्टिः तद्धनाशुगप्रगल्भवृष्टिः, कर्तृकरणे कृता बहुलमिति समासः। यद्वा स चासौ घनश्च नल एव मेघ इत्यर्थः, स्फुरद्धनुर्निस्वना चासौ तद्धनाशुगप्रगल्भवृष्टिश्च तया व्ययितस्य निर्वापितस्य आत्मनः प्रतापाग्नेरङ्गारमिव परःशताः शत्रवः अयशो रणे विस्तारयामासुः। तथा स्फुरत् धनुरिन्द्रधनुः निस्वनो गर्जितं च येषा ते स्फुरद्धनुर्निस्वना· ते च ते घनाश्च तद्घना स्फुरद्धनुर्निस्वनाश्च ते

तद्धनाश्च तेषामाशुगैर्वायुभि प्रगल्भा या वृष्टि· तया निर्वापितस्य। यद्वा स्फुरन्तं धनुषं निस्वनं च तन्वन्तीति स्फुरद्धनुर्निस्वनतत, तनोते क्विप्रत्यये अनुनासिकलोपे तुगागमे च रूपम्, तादृशा ये घनास्तेषामाशुगा शीघ्रगामिनी प्रौढा या वृष्टिस्तया निर्वापितस्य निजस्य नित्यस्य तेज प्रधानस्याग्नेरङ्गारान् परे लोका यथा वितन्वन्तीति ध्वनि। इङ्गालमिति वा पाठ।

10 Vidyā explains the verse thus—स भुव पृथिव्या वलयं मण्डलं प्रदक्षिणेन भ्रमित्वा रराज शुशुभे। किंविशिष्टं भूमण्डलम्—ज्वलत् शोभमानम्। कै ज्वलदित्याह—अनल्पानि बहूनि दग्धानि यान्यरिपुराणि शत्रुनगराणि तेषाम् अनलो वह्निस्तदुज्ज्वलै प्रदीप्तै· निजप्रतापैरात्मीयतेजोभि:। कया शुशुभे—नीराजनया आरात्रिकविधिना। कीदृश्या—जयाय विजयार्थं सृष्टया रचितया।

12. C P, Vidyā, Īśānadeva, and Narahari read दिशा गणस्यावरणम् for दिगङ्गनाङ्गावरणम् found in Malli and N Narahari gives the latter reading as a variant

13. Vidyā remarks—राज्ञा हि चरै सर्वं द्र व्यम्। तथा च माघ.—चारेक्षणो दूतमुख पुरुष. कोऽपि पार्थिव:

Narahari says गन्धेन गाव. पश्यन्ति ब्राह्मणा· वेदचक्षुषा। चारै पश्यन्ति राजानश्चक्षुर्भ्यामितरे जना:॥ इति। अत्र विरोधाभासोऽलंकार। यदुक्तं वाग्भटेन—आपाते हि विरुद्धत्वं यत्र वाक्ये न तत्त्वत:। शब्दार्थाश्रित आभाति स विरोधस्तत· स्मृत॥ इति। पूर्वोत्तरवाक्ययोर्हेतुमद्भावात् हेत्वलंकारश्च। प्रतीपभूपैरिवेत्युपमा इत्यलंकारससृष्टि। प्रतीपभूपैश्च भेत्तृता त्यक्ता विरुद्धधर्मैश्चेति समुच्चयालंकार उपमालंकारध्वन्य।

16 Narahari says द्विफालेति त्रिविष्टपं त्रिभागशेषास्वितिवत् समास:। यद्वा द्वयो फाल्योर्भागयोर्बद्धा. (केशा:) इत्यर्थ·।

20 Narahari remarks on शारद—शारद: शरत्सबन्धी पूर्णिमाचन्द्रस्तन्मुखदास्येऽपि अधिकारितां न गत.। यत· शारद. अप्रतिभ·। 'प्रत्यग्राप्रतिभौ शारदौ.'

C P, Vidyā, Īśānadeva, Narahari and Jina read पार्वण for पार्विक found in Malli and N

24 C P, Vidyā, Jina and Narahari read तर्जितम् for निर्जितम् found in Malli and N Jina remarks on महीयसी- महीयसामिति क्वचित्के पाठे कवीनामिति व्याख्येयम्.

35 C P, Vidyā, Malli and Jina read कथानुषङ्गेषु for कथाप्रसङ्गेषु

4. The verse is variously interpreted Narahari's explanation is important—निमीलितात् नेत्रद्वन्द्वात् सगोप्य, तथा बहिर्भवानि बाह्यानि इन्द्रियाणि इन्द्रस्यात्मनो लिङ्गानि, इन्द्रियमिन्द्रलिङ्गमित्यादिना निपातित·,तेषां मौनं विषयेष्वप्रवृत्ति· तेन मुद्रितात् मनसोऽपि संगोप्य। मनसो मुद्रणं निरिन्द्रियप्रदेशे वर्तनम्। क्वापि

जाग्रत्स्वप्नयोरदृष्ट महद्रस्यं स महीपतिर्नल· अस्या भैम्या निद्रया दर्शित·, निद्रावशात् भैमी नलसाक्षात्कार प्रापेत्यर्थ: । अथ च महद्रहस्यमत्यन्तमज्ञेय विश्वरूपतैजसातिरिक्त प्राज्ञरूप परमात्मा जाग्रत्स्वप्नावस्थयोरदृष्टो निद्रया सुषुप्त्यवस्थायामिन्द्रियाणि मनश्च वञ्चयित्वा प्रदर्श्यत इति ध्वनि । अत्र नलस्य स्वात्मभावेन प्रतिभासनात् न सुषुप्त्यवस्थात्वहानि: । पृथक्त्वेन प्रतिभासे तु स्वप्नत्वमेव स्यान्न सुषुप्तित्वमिति ।

Narahari's explanation is based on the Māṇḍūkya Upanisad 1 5— यत्र सुप्तो न कञ्चन कामं कामयते न कञ्चन स्वप्नं पश्यति तत् सुषुप्तम् । सुषुप्तस्थान एकीभूत: प्रज्ञानघन एवानन्दमयो ह्यानन्दभुक् चेतोमुख: प्राज्ञस्तृतीय: पाद: ।

C P finds no reference to सुषुप्ति in the verse He interprets it as referring to dreams In this case बाह्येन्द्रियमौन or the inertia of the sense organs (during dreams), and even of the mind (हृदोऽपि संगोप्य), as stated in Śrīharsa's verse, may be explained with reference to Śankara's remark in his Bhāsya on the Brihadāraṇyaka 4 3 265—इन्द्रियोपरमात् । उपरतेषु हीन्द्रियेषु स्वप्नान् पश्यति.... .. .. . तस्मादत्रायं पुरुष स्वयंज्योतिर्भवत्येव, that is, the self-luminous Soul sees the dreams in spite of the temporary eclipse of the senses See also C P's explanation in the Extracts

45 C P and Vidyā read वीरस्य for धीरस्य

46 Narahari remarks on कञ्चुकम्—'कञ्चुको वारवाणोऽस्त्री' इत्यत्रास्त्रीति कञ्चुकपदेन वारवाणपदेन च संबध्नाति । यत 'कुणपदीप कञ्चुकवञ्चुकक्रमुकवाणककेलककीलकम्' इति बालभूषणकार पपाठ । यद्वा अत्र कञ्चुक इति पाठ ।

50 C P and Vidyā read तनुजाम् for तनयाम्

52 The verse is variously explained Trans. follows Nārāyana's construction—अयं नलोऽ ीकवीक्षिता प्रिया प्रति यत् किंचित् बभाषे तदयेन दैवेन निह्नोतुं शशाक । वैणिकै: पञ्चमरागस्य मूर्छनासु आलपितासु सतीषु समाज एव सभायामेव यत् मुमूर्छ तदपि अयेन निह्नोतुं शशाक । See below for other interpretations

54 C P, Vidyā, Malli and Jina read अलं नलं रोद्धुमिदम् for .... रोद्धुममी-विवेकप्रमुखा गुणा नलमिदं चापलं रोद्धुम् अलं समर्था न अभवन्.

55 C. P, Vidyā, Malli and Jina read नैषध: for निर्जनम्

56. C. P, Vidyā, Īśānadeva and Jina read पुरोपकण्ठं स वनम् for पुरोपकण्ठोपवनम् found in Malli and N. In verse 57 C P. and Vidyā read क्षोभित for क्षोदित found in the later commentators

59 C P, Vidyā, Malli and Jina read कुट्टनोद्गतै· for कुट्टनोत्थितै .

61 The phrase अध्वनि चक्रवर्तिन is applied by C P to both Nala and the chariot of the Sun—महारथस्य नलस्य चक्रवर्तिन अध्वनि परेषामन्येषामनपेक्षया उद्वहनात्। श्रीसूर्याश्वाः किल महारथस्य अध्वनिनि ध्वनिरहिते चक्रे वर्तते इत्येवंशीलस्य परापेक्षया उद्वहनं कुर्वन्ति, न त्वेकाकिनः।

66. C P, Vidyā, Malli and Jina read स वाहवाहोचितवेषपेशल· for स्ववाह... ......Narahari has the former reading

68 C P, Vidyā and Jinā read प्रसर for प्रहर found in Malli and N

73 Vidyā reads ता. सुशिक्षते for तासु शिक्षते found in C P and others See Extracts below

77 C P and Vidyā read उद्धत for उद्गत·

Narahari says वयसस्तारुण्यस्य अतिपाते अतिक्रमे उद्गतो यो वातो वातव्याधिस्तेन कम्पिते कर एव पल्लवे, अथ च वयसा पक्षिणामुत्पतनेन उद्गतो यो वातस्तेन कम्पिते पल्लव एव करे फलानि पुष्पाणि च समादाय स्थितै. शाखिभिर्महर्षिवृद्धसमूहात् वने तस्य नलस्यातिथ्यं शिक्षितम्। शाखिन इति वेदशाखाध्येतृत्वमिति व्यज्यते।

78 The ban on the Ketaka flower is explained in Śiva Purāṇa (ज्ञानसंहिता, chap. 30). It is said that once Sītā performed पितृश्राद्ध on behalf of Rāma during the latter's absence on the bank of the Falgu river The Manes including Daśaratha manifested themselves to her, and asked the Ketaka flower among others to bear witness to their visit When Rāma and Lakṣmana came back, they refused to believe the story of the visit of the पितृs, and when Sītā appealed to the witnesses they denied having seen the Manes coming to the Śrāddha At this Sītā cursed the witnesses and condemned the Ketaka flower to eternal exclusion from the worship of Śiva[1]

0 C P and Narhari read दारुणायसे. Vidyā reads दारुणायते like N Malli reads दारणायते—दारयतीति दारण· विदारक. छेत्ता। स वाचरतीति दारणायते।

94 Vidyā and Malli read लसत् for त् C. P., Vidyā and Jina read समुच्चरत् for समुच्छलत्· There is a pun on पल्लव and कण्टक—(माल्लूरफ ') वाराङ्गनाकुचसदृशम्। तेऽपि विलसता पल्लवाना विटाना कण्टकैर्न : क्षता भवन्ति C P.

1 There is an injunction in Padmapurāna (Kriyāyoga ra 12.55) that Visnu should not be worshipped with etakī flowers in the onth of hādra:

न भाद्रे केतकीपुष्पै· पूजितव्यो जनार्दनः।
यतो भाद्रपदे मासि केतकी स्यात् रासमा ॥

97 C P, Vidyā, Malli and Jina read पुर. for पुरा

101 Jina remarks—अव रक्षणगतिकान्तिप्रीतितृप्त्यवगमनप्रवेशश्रवणस्वाम्यर्थयाचनक्रियेच्छादीप्त्यव्याप्त्यालिङ्गनहिंसादहनभाववृद्धिष्वित्युक्ते· अवधातोर्हिंसार्थत्वम् ।

105 Narahari explains the verse thus—स नल· स्मर इव लोकैर्व्यतर्कि । किं कुर्वन्निव—द्रुमालवालाम्बुनि निविशते इति शङ्कया निजध्वजरूपं मीनं भाग्यचिह्नं च करेण दधान. । सर्वै ऋतुभि सपूर्णे वने मित्रं वसन्तमनुसरन्निव मृगयमाण इव ।

भृङ्गारासनवाजिकुञ्जररथश्रीवृक्षयूपेषुभि-
मालाकुण्डलतोमराङ्कुशयवैः शैलैर्ध्वजैस्तोरणैः ।
मत्स्यस्वस्तिकवेदिकाव्यजनकैर्यस्याङ्कितं वर्तते
पादे पाणितलेऽथवा स भवति त्रैलोक्यभूमीश्वरः ॥ इति वराह[2] ॥

118 C P, Vidyā and Jina read चञ्चो for चञ्च्वो found in Malli and N.

120 . Vidyā reads वृत्तेन for चित्तेन—वृत्तेन आचरणेन । यत्र भाविनि सुखादौ विधेर्वाञ्छा भवति तत्र तत्र तदनुरूपो जनस्याचारो भवतीत्यर्थ .C P, Narahari, N and Malli read चित्तेन

121 C P and Jina read रतक्लमालस for रति . .... Vidyā reads रतक्रमालस रतक्रमै निधुवनपरिपाटीभिरलसो निश्चल .

124 Vidyā alone reads मौलिना for मौनिना—मौलिना मुकुटेनोपलक्षित . He remarks वामनोऽपि मौलिना पादेन च व्याप्तब्रह्माण्डोभयपार्श्वे

129 Vidyā alone reads करपङ्कज for करपञ्जर

135 Vidyā reads करुणाम् and explains the last two lines thus—तयोश्चैषोऽहमेव गति । एव इत्यत्रैव वाक्यच्छेद । न हि मा विहाय तयोरन्य कोऽपि गतिरस्ति । जनो लोको नल इति यावत् तं मामर्दयन् पीडयन् भो विधे दैव त्वा भवन्तं करुणां कृपां च न रुणद्धि, अपि त्वावृणोतीत्यर्थः । मां जनेन पीड्यमानं दृष्ट्वा तवापि करुणोचितैवेत्यर्थ । रुधेर्द्विकर्मकत्वात् त्वा करुणा चेति कर्मद्वयम् । अथवा तयोरेष जनो मल्लक्षणो गतिस्तं मामर्दयन् भो, तथा भो विधे इति संबोधनद्वयम् । तदा करुणेति प्रथमान्तपाठः । कर्तृगुप्तकोऽयं श्लोक· ।

N also takes अर्दयन् in the vocative —तं मामर्दयन् पीडयन् हे विधे करुणा त्वां न रुणद्धि । अर्दयन्निति 'संबोधने च' इति शता ।

13 C P remarks on वियोक्ष्यसे—वियोक्ष्यसे वियोगमवाप्स्यसि । 'प्रोपाभ्या युजेः—'इत्यत्र स्वराद्यन्तोपसृष्टात्' इति वक्तव्यबलात्, अथवा कर्मकर्तरि आत्मनेपदम् ।

2. The verse is found in Brhatsamhitā (Cal ed) 70.10, which, apart from minor v iatio , reads the last line thus— पादे पाणितलेऽपि वा युवतयो गच्छन्ति राज्ञीपदम् , d cludes the verse the chapter dealing with the characteristics of wo

140 C P, Vidyā, Narahari and Jina (Text) read ही हत for हा हत – ही इति खेदे

142 Vidyā explains the verse thus—

भो सुता पुत्रा चिराय बहुकालं चुंकृते चुंकारे आहूय आकार्य यूयं कथासु शिष्यध्वं कथाशेषा भविष्यथ। तत्र कमुदकं प्रति मुखानि वदनानि च कम्प्राणि चलानि विधाय कृत्वा यूयं कथाशेषा भविष्यथ इत्यनेन प्रकारेण निमील्य निमीलनं कृत्वा स हंसो बुबुधे जागरितः। कथासु शिष्यध्वमिति 'शिष असर्वोपयोग' इति विकल्पेन तत्र कर्मकर्तरि पञ्चमी। Jina, like Nārāyana, gives an alternative explanation—कमाहूय कं च लक्षीकृत्य मुखानि कम्प्राणि विधाय कथासु शिष्यध्वं चतुरा भविष्यथ। क शिक्षयेदित्यर्थ। शिष्यध्वमिति व्याप्ये कर्तरि प्रैषानुज्ञावसरे कृत्यपञ्चम्यावित्यनेन सर्वकालापवादभूता पञ्चमी।

EXTRACTS FROM C P

4. अहम् इति न वेद्मि यत् अयं नल चतुर्दशसु विद्यासु विषये चतुर्दशत्वम् औपाधिकं कुत कृतवान् स्वयम्। किं कुर्वन्-अधीतिरध्ययनं बोधो वेदार्थावधारणज्ञानम् आचरणमग्निहोत्रादिकरणम् प्रचारणम् अध्यापनादिप्रवर्तनबाहुल्यम्। एभिरुपाधिभिर्विद्याना चतस्रो दशा अवस्था· प्रणयन् कुर्वन्। चतस्रो दशा यासा ताश्चतुर्दशा तासा भावस्तत्त्वम्। अयमर्थो यत्र स्वाभाविकं जातिमत्त्वं न भवति तत्रौपाधिकत्वं[3] कर्तव्यम्। यथा दण्डित्वकुंडरित्वादीनाम् आकाशत्वादीनाम्। तत्र दण्डोपाधियोगात् कुण्डलोपाधियोगात् घटाकाशपटाकाशमठाकाशाद्युपाधिसबन्धात् भावे त्वप्रत्यय। चतुर्दशलक्षणाया सख्यायां चतुर्दशत्वं नाम जाति· स्वाभाविक्यस्ति। तत कथं चतसृभिरुपाधिभिश्चतुर्दशत्वं कृतवान्। तन्न जाने इत्यर्थ।

5 अमुष्य नलस्य विद्या अष्टादशताम् अगाहत। चत्वारो वेदा. षट् वेदागानि पुराणं न्यायो मीमासा धर्मशास्त्रम्। तथा नाट्यवेदो धनुर्वेदो नीतिशास्त्राणि आयुर्वेदश्चेत्यष्टादश विद्याः। किंभूता—रसनाग्रनर्तकी रसनाया अग्रे स्फुरद्रूपा। कया—नवद्वयसख्यानां अष्टादशाना द्वीपाना पृथक् पृथक् या जयश्रिय· तासां जिगीषया। अष्टादशविद्याभिरष्टादश द्वीपानि जितानि। जंबूद्वीपं च नवखण्डं भारतखण्डं च नवखण्डम्। का इव-त्रयी इव। यथा वेदत्रयी षण्णा अङ्गाना गुणेन विस्तार नीता गुणिता सती अष्टादशता गाहते तथा अमुष्य विद्या रसवती अंगाना पाकविशेषाणा गुणेनाष्टादशता प्राप्नोति। सापि जिह्वाग्रे नृत्यति स्वादुत्वात्। तथा अस्य अक्षहृदयविद्या अंगाना द्विकादीना गुणेनाष्टादशधा। तथाहि चतुरगद्यूते द्विकत्रिकचतुष्कपंचका एतैर्मिलितैश्चतुर्दश भवन्ति। तथाचोड्डीयकचतुष्टयेनाष्टादशसख्या।

. परे शत्रव अयशो वितेनु.। किंभूता—शतेभ्य. परे पर शता.। उत्प्रेक्ष्यते-निजस्य तेज शिखिन शांतस्य अंगालमिव[4] अंगारमिव। किंभूतस्य प्रतापस्य—स्फुरद्धनुषो

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3 C औपाधिकं तत्त्वम्।

4 C इङ्गा मिव।

निस्वनो यस्य स तथा एवंविधश्चासौ स च नलश्च स एव घनो मेघ तस्याशुगानाम्(वाणानाम्), अथवा घनानामाशुगाना प्रगल्भया वृष्ट्या व्यथितस्य शमितस्य[5]। अग्नेस्तोयेन शातस्य अंगार: कृष्णवर्णो भवति । अकीर्तिश्च कृष्णा । मेघेऽपि धनुर्भवति निस्तनश्च । स्वनाभावो वा निस्वन इत्यर्थ । तदा स्फुरद्धनुरिति पदम् । आशुगेन वायुना सह वृष्टिश्च ।

10 स राजा नल निजप्रतापै· सृष्टया नीराजनया आरात्रिकविधानेन रराज[6]। किं कृत्वा—भुवो वलयं प्रदक्षिणीकृत्य। किमर्थम्—जयाय। किंभूत:—अनल्पानि दग्धानि यान्यरीणा पुराणि तेषाम् अनलै करणैस्तद्वदुज्ज्वलैर्वा बहुलीभूतै.। किंभूतम्—ज्वलत् तैरेव। किंभूत —राज्ञो हन्तीति राजघ । अथवा निर्गतान् राज्ञ करोतीति। तथा अन्येषा राज्ञामभावकरणेन रराज यतो राजघ ।

40. निद्रया अस्या दमयन्त्या स महीपतिर्महत् रहस्यमदर्शि। किं कृत्वा-अक्षियुगात् सगोप्य। किंभूतात्-निमीलितात् निद्रावशात्। यद्यपि चक्षुषैव रूपज्ञानं तथापि चक्षुषोऽपलप्य। तर्हि मनसा ज्ञातो भविष्यतीत्याशंक्याह-हृदोऽपि मानसादपि सगोप्य। कथंभूतात्-बाह्येन्द्रियाणा चक्षु श्रोत्रादिकाना मौनेन निमीलनेन[7] मुद्रितात् पिहितात्। किंभूत·—कदापि अवीक्षित । रहस्यं किल पूर्वमपरिचितं भवति, सर्वेभ्यश्च गोप्यते। इन्द्रियाणि मनसो द्वाराणि, तानि यदा पिहितानि भवन्ति तदा अन्त.करणं किमपि न विजानाति । तर्हि कथं दृष्ट तत्रोच्यते। यथा जाग्रदवस्थायाम् अदृष्टवशात् आत्मा सुखं दु·खं भोगं वा भुङ्क्ते तथा स्वप्नावस्थायामपि पूर्वकर्मवशात् नाडीभिर्निर्गत्य तत्र तत्र देशे नवं नवं देहं निर्माय पूर्वशरीर तत्रैव देशे प्राणवायुना रक्षन् स्वाप्नान् भोगान् भुक्त्वा पुनरपि पूर्वशरीरे प्रविशति। तथा स्वप्ने विषये शातपथी श्रुति -"प्राणेन रक्षन्नवर कुलायं बहि कुलायादवरश्चरित्वा। स ईयतेऽमृतो यत्र कामं हिरण्मय पूरुष एष हंस." इति।[8]

52. यत् अयं नल अलीकेन भ्रान्त्या वीक्षिता प्रियाम् अये इति संबोध्य बभाषे तत् सभामध्ये निह्नोतुं न शशाक। पूर्ववाक्य एव अयेपदं वा सबोधनम्[9]। तथा समाजे सभायामेव यत् पञ्चमरागस्य मूर्छनासु स्वरसारणासु वैणिकैर्वीणावादनशिल्पिभि. आलपितासु प्रारब्धासु मुमूर्छ मोहं प्राप तच्च अपलपितुं न शशाक। तत्र प्रत्यक्षे उत्तरं किमपि न शक्यते कर्तुम्। एतेन प्रतापमूर्छ स्मरदशे उक्ते।[10]

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5 Vidyā says संगरे संग्रामे परे शत्रवो निजस्य आत्मीयस्य तेज·शिखिन तेजोवह्नेरङ्गारमिव उल्मुकमिव अयश: वितेनु: विस्तारितवन्त.। किंविशिष्टस्य—स्फुरद्धनुर्निस्वनस्य उ सच्चापर्निघोषस्य तस्य नलस्य या घनाशुगाना निबिडशराणा प्रगल्भा महती वृष्टि· तया व्यथितस्य निर्वाणस्य।

6 C adds— अथवा निजप्रतापै: ज्वलत् भूमण्डलं प्रदक्षिणीकृत्य यात्राया कृताया नीराजनया रराज।

7 Vidyā says मौनेन वृत्त्यभावेन।

8 Brhadāranyaka Upanisad, 4 3

9 C adds अथवा अयेन दैवेन निह्नोतुं शशाक। यत् समाज एव सभैव मुमूर्छ तदस्य दैवानुकूल्यम् इति वा। तथा समाजे सभायामेव etc

10 Narahari says अयं नलो मिथ्यादृष्टा प्रिया यद्बभाषे तन्निह्नोतुं न शशाक। अये विषादे।

66. स नलो महार्यं ह्यम् अलंकृत्य चलन् नगरालयै लोकैर्व्यलोकि। किंभूतः-वाहेन अश्वेन यो वाहो गमनं तस्य उचितो यो वेशो वेष तेन पेशल.[11]। किंभूतैः—प्रमोदेन निष्पन्दतराणि अक्ष्णां पक्ष्माणि येषां तैस्तथा। विशति चेत इति वेश, तालव्यं शकारमाहु.। "निष्पन्द इति षत्वं चिन्त्यम्। नहि अस्य षत्वलक्षणमस्ति। कस्कादिपाठोऽपि अस्य न निश्चित.[12]।" सुषमादिष्विति सञ्ज्ञायां मूर्धन्यविधानात्।

71 तस्य नृपस्य सादिनोऽश्ववारा ये चमूचरास्ते तं विहारदेशमवाप्य भूरीनपि प्रचुरानपि तुरङ्गमान् मण्डलीमकारयन् सभूयमण्डलरूपान् बाह्याली वा कारितवन्त। यथा सैन्धवा सिन्धुदेशोद्भवा लोका जिनस्य उक्तिषु श्राद्धतया श्रद्धालुत्वेन विहारदेशं जिनालयमवाप्य सर्वानपि मण्डली कारयन्ति। मण्डलबन्धेन गायन्तो भ्रमन्ति। बुद्धालयाबलिं वा। सादिनोऽपि सैन्धवाः।[13]

73. अद्यापि मरुत् वायुस्तासु भ्रमीषु न शिक्षते न शक्तुमिच्छति शिक्षित प्रवीणो न भवति। शके. सनन्तात् जिज्ञासायाम् इत्यात्मनेपदम्। तथाच 'क्रीडोऽनुसपरिभ्यश्च' इति सूत्रे काशिकाया 'शिक्षेर्जिज्ञासायाम्' इति वक्तव्यमुक्तम्। तत्रोदाहरणद्वयम्। विद्यासु शिक्षते। धनुषि शिक्षते। केचित्तु ताः सुशिक्षते इति पाठं व्याचक्षते। ता भ्रमीर्न सुष्ठु शिक्षते न साधु शोभनमभ्यस्यति। शिक्षतेस्तदापि आत्मनेपदं प्राप्नोत्येव। तथापि कवेराकूतं चिन्त्यम्।

75. वनान्तो वनैकदेश·। समस्तवस्तुविषयं मालारूपकमुच्यते। यद्वा—वनान्तदेवतावेण्य पान्थस्त्रीकालश्रृङ्खला.। मारप्रवीरासिलता भृङ्गमालाश्चकासिरे॥ इति प्रकारान्तरेण समस्तवस्तुविषयोदाहरणे एकस्मिन् रूप्ये [14] बहूना समुच्चयेन आक्षिप्तत्वेन भट्टेन्दुराजेन स्वालंकारे व्याख्यातम्।

83 असौ वियोगिनी दाडिमीमैक्षत। विः पक्षी तेन युक्ताम्। अथ च विरहि-

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वीणावादनं शिल्पमेषा वैणिका तै सभायामेव आलपितासु पुन पुनरुच्चारितासु पञ्चमस्य मूर्छनासु यन्मुमूर्छ तदयेन दैवेन कथंचित् निह्नोतुं शशाक। रागमूर्छनाजनितसुखा भवपारवश्यव्याजेन निह्नुतवानित्यर्थः।

11 Vidyā says वाहवाहोचितेन अश्ववारयोग्येन वेशेना ल्पेन पेशलो मनोज्ञः।

12 V‑ ana's Kāvyālankāra 5 2 89 Calcutta ed. reads निष्यन्द, but gives निष्पन्द as a variant

13 Vidyā remarks ये किल सैन्धवा बौद्धा. ते जिनोक्तिषु श्रद्धासमन्विताः सन्तो विहारदेशं प्राप्य मण्डलीं श्रीखण्डादिना अन्नादिना वा देवाग्रे स्वयं कुर्वन्ति श्रावकान् कारयन्ति च। तदा भूरितुरङ्गमानिति बहुव्रीहिसमासेन बहुघोटकान् नायकानपि कारयन्ति। N says सैन्धवा इव सिन्धुदेशोद्भवा जिना इव। विहारदेशं सुगतालयं प्राप्य यथा जिना मण्डलाकारेणावतिष्ठन्ते तथेत्यर्थः। तेषामय संप्रदायः। तण्डुलादिसप्तधान्यमयीं मण्डली कारयन्तीति तत्सम्प्रदायविद।

14 C रूपे।

णीम्। स्पष्टमुत्प्रेक्षते। प्रियस्य स्मृते· स्मरणात् उदीता कण्टका यस्या ता तथा। विरहिणी हि रोमाञ्चिता भवति। भर्तृस्मरणात्। किंभूताम्—फलान्येव स्तना तेषा स्थाने विदीर्णं स्फुटितं रागयुक्तं यत् हृत् तत्र विशन्ति शुकानामास्यानि मुखानि एव स्मरस्य विशुका शुगा किंशुकपुष्पबाणा यस्या सा ता तथा। दाडिमं हि रक्तं स्फुटितं च शुकैर्भक्ष्यते। वियोगिन्याश्च हृदयं कामबाणैर्विस्फोटयते। स्तनस्थानं रागि च भवति।[15]

88 नलः स्थलपद्मिनी ददर्श। दून सन्। किंभूताम्—अनास्थया अनित्यत्वेन सूनानि पुष्पाण्येव करास्तान् प्रसारयतीत्येवंशीलाम्। वियोगिनामनास्थया अनवस्थितत्वेन अवलम्बनाय सूनकरप्रसारिणीमित्यन्य। क्व सति—वने कानने पिकात् कोकिलात् सकाशात् वियोगिनां दशां दुरवस्था शृण्वति सति। कै – भृङ्गाणा हुंकृतै·। किंभूते वने—उदञ्चन् करुणो जम्बीरो यत्र। यथा कस्माच्चित् दून. सन् दु खितानामवस्था शृणोति हुंकारं च ददाति उत्पन्नदयश्च भवति। ततश्च ईदृशोऽयमसार. संसार. इत्यनास्थया तस्य पुरः श्रोता हस्तं प्रसारयति।

95 स नल. पाटलाया स्तबकं. ...तूर्णीं मत्वा प्रकम्पितः। किंभूतम्—यूनोर्या द्वयी स्त्रीपुंसौ तस्याश्चित्ते वेध्ये सति निमज्जनोचितानि यानि प्रसूनानि तै· शून्येतरोऽशून्यो यो गर्भो मध्यं तेन गह्वरं गहनम्। शून्येतर गर्भगह्वरं मध्यकुहर यस्य वा।

135 तयोरुभयोरपि मातृभार्ययोरेष मल्लक्षणो जनोऽहमेव गति. शरणम्। तं मामेवंविधम् अर्दयन् पीडयन् हे विधे हे दैव त्वा करुणा दया न रुणद्धि। वर्तमाने शन्तृङ्। 'अप्रथमैकाधिकरणामन्त्रितयोरपि' इति आमन्त्रिते शन्तृङ्प्रत्यय.[16] ‡ तथा 'अप्रथमासमानाधिकरणे' इति निषिद्धोऽपि 'सबोधने च' इति सूत्रेण अर्दयन् इति शन्तृङ्प्रत्ययः। अन्यस्तु गतिस्तयोरेष इति वाक्यच्छेदं कृत्वा जनो नललक्षणस्तम् अर्दयन् वर्तते इति व्याचष्टे।

142 हे सुताः यूयं कमाहूय चिराय चुंकृतै. चुकारै· आकार्य भक्ष्य प्रार्थयिष्यथ इति शेषः। अर्धोक्त एव गद्गदकण्ठत्वात्। हे सुता. कं प्रति कम्प्राणि मुखानि प्रसारितानि वदनानि विधाय नीडमध्यात् समुखा धाविष्यथ इति वाक्यशेषः। अर्धोक्त एव सन्नकण्ठत्वात्। अत्र न्यूनपदं गुण। यथा अमरक·—गाढालिङ्गनवामनीकृतकुचप्रोद्भूतरोमोद्गमा, सान्द्रस्नेहरसातिरेकविगलच्छ्रीमन्नितम्बाम्बरा। मा मा मानद माऽति मामलमिति क्षामाक्षरोल्लापिनी,

15. Vidyā says फलमेव स्तनस्थानं कुचप्रदेश· तत्र विदीर्णं स्फुटितं यत् रागि स्नेहातिशययुक्तं यत् हृदयं तत्र विशत् शुकस्य आस्यं मुखमेव स्मरस्य कामस्य किंशुकाशुगः पलाशकुसुमबाणो यस्याः सा ताम्।

16. The reference is to the Kātantra rule वर्तमाने शन्तृङानशावप्रथमैकाधिकरणामन्त्रितयो. (कृद्वृत्ति, Pāda 4).

सुप्ता किंनु मृता नु कि[17] मनसि मे लीना विलीना नु किम् ॥ अत्र स्पृश, कदर्थय इत्यादि-न्यूनत्वे गुण.[18] ।

तत पितृमातृविरहात् कथासु वार्तासु शिष्यध्वम् कथाशेषा भविष्यथ ।

CANTO II

22. लोकयुगम् is taken by C P and Vidyā in the sense of 'heaven and earth' Acc to Malli and Nārāyana, it is मातृकुल and पितृकुल—लोकयुगमपि मातृकुलपितृकुललक्षणं व्यतिभाते परस्परोत्कर्षेण भासत इत्यर्थ· This is certainly a better explanation A beautiful woman is often described as the ornament of both पितृकुल and मातृकुल: Cf कुट्टनीमत—तिष्ठतु सा पुण्यवती वंशद्वयभूषण वरारोहा (Verse 167).

24. C P. and Vidyā read अधरं किल बिम्बनामकं फलमाभ्यामिति for . .. फलमस्मादिति, and रदनच्छदे (neuter dual) वदत् for रदनच्छद वदत्, found in later commentators Jina says आभ्याम्, रदनच्छदे चेति पाठस्तु सर्वथाऽशुद्ध. । ओष्ठोऽधरो रदच्छद. इति पुंलिङ्गनिर्देशात् । अतएव द्विवचनान्त-पाठाङ्गीकारेण यद्व्याख्यानं तदपि उपेक्ष्यम् । C P and Vidyā, however, quote प्रतापमार्तण्ड to show that रदनच्छद is used in the neuter also See C. P. below.

Narahari who reads फलमस्मादिति d रदनच्छदं वदत् re-marks—रदनच्छदे वददिति पाठेन 'वद स्थैर्ये' वदत् रदच्छदेऽभिधेये वदत् स्थिरीभवदि-त्यर्थ । आभ्यामिति पाठे रदनच्छदौ वददिति पाठ. छदशब्दस्य पुंलिङ्गत्वात् ।

6. The reference is to a custom of warding off the evil eye by revolvin round the face of a person a vessel smeared with cow-dung and containing flour water The Creator fancied as re-volving the moon round Damayantī's face, like such a ceremonial vessel, the pale surface of the moon being likened to the flour water, and the lunar spot to the cowdung.

7 The verse refers to the procedure of the water ordeal We ather from the Mitāks ā on Yājñavalkya (व्यवहाराध्याय10) that

17 A गता

18 Quoted in Kāvyaprakāśa (Chap 7) to illustrate न्यूनपद चिद्गुणः.

the practice is to shoot three arrows, and send some one running to take up the one in the middle. Another swift runner stands ready at the place from which the arrows are shot, and at a given signal runs to the spot where his predecessor waits with the arrow in his hand Simultaneously with this, the person undergoing the ordeal dives in a pool of water, and the person who was waiting with the arrow in his hand now comes running to the scene of diving if he finds the diver under the water, the latter wins, but if he is found above the water level, he is declared to have lost his case Keeping above the water is thus a sign of defeat, so the poet says that the lotus blossoms, which engage in a contest of beauty with Damayantī's face, declare their own defeat by keeping afloat on the water.

30 C P, Vidyā and Jina read कृतसीम्नि for कृतसीम्नी found in Malli and N C P says शिशुता च तदुत्तरं तस्या· उत्तर वय यौवन चेति शिशुतात-दुत्तरे वयसी बाल्ययौवने तस्या सुदृशि दमयन्त्या विभज्य प्रकर्षेण शरीरविभागं कृत्वा न रज्यत: रागं न प्राप्नुत । किंभूतायाम्—विधिना विधात्रा अथ च शास्त्रोक्तेन प्रकारेण रोमरेखया कृतसीम्नि अपि। लोमरेखैव सीमा तस्या कृतायामपि न मिलित्वा भुक्तिं कुरुत ।

32 Usually the properties of the co tituent cause or समवायिकारण (e g clay) are found in the effect (e.g a jar), which, however, does not partake of the properties of the accessory cause or असमवायिकारण (e g the potter's rod) Here it is fancied that the jar has become Damayantī's breasts, and in its new form it has somehow acquired even the properties of its former accessory cause (i.e the potter's rod)[1] Now, the function of the potter's rod · to turn the wheel (चक्रभ्रमकारिता), the 'jar-breasts' (कुचकलस) also revolve, as it were, a circle of streaming lustre (प्रभाझरस्य चक्रभ्रममातनोति), i.e, a halo of lustre encircles the breasts

If we construe प्रभाझरचक्रभ्रममातनोति as प्रभाझरे चक्रभ्रममातनोति, the sentence will mean that the 'jar-breasts' give one the idea of (i e, look like) two Cakravāka birds in a stream of lustre This is a better explanation, as the breasts of a woman are often compared to a pair of Cakravāka birds. But in this case, there will

1 Nārāy a gives this as the निमित्तकारण (instrumental ca e)

be no connection between the 'jar-breasts' and the potter's rod, e cept by pun Both produce चक्रभ्रम, though it does not mean the same thing in the case of both Examples of such artificial comparison based on word-play are very common

The meaning suggested in the Footnote to the Trans follows N, who says प्रभाझरेण चक्रभ्रमं कुलालचक्रभ्रमणमर्थात् दृष्टे· करोति। सुन्दरवस्तुदर्शनेन दृष्टेर्भ्रमणं भवति।

Narahari says घटे चक्रभ्रमकारितागुणो दृश्यते स निजस्य घटस्य हेतुभूताद्दण्डाज्जात किमु। अन्यत्र समवायिकारणगताद्गुणात् कार्ये गुणोत्पत्तिः। अत्र निमित्तकारणाद्दण्डादपि गुणोत्पत्तिराशङ्क्यते। कार्ये घटे चक्रभ्रमकारिता कथमित्यत आह—यतो हेतो स घटस्तस्या दमयन्त्या उच्चकुचौ भवन् उच्चकुचता प्रतिपद्यमान प्रभाप्रवाहचक्रवाकभ्रान्ति तनोति। दण्डोऽपि चक्रस्य भ्रमण करोति।

34 All except N read स्फुरदङ्गुष्ठपदेन for स्फुटद .... C P, Vidyā and Malli read चतुरङ्गुलि for चतुरङ्गुल. In the latter form, तत्पुरुषस्याङ्गुले सङ्ख्याव्ययादे इत्यच्. The construction of चतुरङ्गुलि is, acc to Malli, चतसृणामङ्गु ीना समाहारश्चतुरङ्गुली। 'तद्धितार्थ—' इत्यादिना समाहारद्विगुरेकवचननपुंसकत्वे।

40. Vidyā remarks— सदसत्संशयगोचरोदरीति ाक्यार्थ· अभिहितस्तेन अत्रौजो गुणः। यदुक्तम्-अर्थस्य प्रौढिरोजः। यथा-अथ नयनसमु ज्योतिरत्रेरिवेति कालिदास·। सहृदयेन वक्रोक्तिजीवितकारेण चैष पर्यायवक्रता कारः कथ्यते। यथा-कृष्णद्विलकेशीति काव्ये यमुनाकल्लोलवक्रालकेत्युच्यते।

C P. also remarks कृशोदरीति वक्तव्ये इयम ौढिरोजः। क्रोक्ति जीवि कारेण चैष ताप्रकारः कथ्यते।

62. Malli alone reads अधिसाधय साधयेप्सितम् (अधिसाधय गच्छ ईदि तं साधय) for the more melodious अयि साधय साधयेप्सितम्.

70. C. P., Vidyā d Jina read झगिति for झटिति· The me is the same Vidyā and Jina, probably C. P. also, read झकारित for झांकारित. Malli is alone in reading स्यदझांकारि-पतत्रिपद्धतिः for स्यदझ(ा)कारितपत्रपद्धतिः. His explanation is स्यदेन वेगेन झांकारिणी झामिति शब्दं कुर्वाणा पतत्रिपद्धति· पक्षिसरणिः यस्य स हंसः

Narahari reads स्यदझां ारितपत्रपद्धति· like N d others, but he mentions Malli's reading as a v i t

79 The reflection of the buildings on the large pool of water is compared to the heavens, while the surrounding water not occupied by the reflection is fancied as the moat of heaven.

81 Jina's explanation of this verse is different from that of other commentators—तलमध्योपरिपूरिणां पातालभूमिस्वर्गनिवासिना जगता जनानां या नगरी अखिला समस्तापि अद्भुता आश्चर्यरूपा अजनि अभूत्। कै· कृत्वेत्याह-धरा च अम्बरं च धराम्बरे च क्षितिगर्भधराम्बराणि तेषु विद्यमानैरालयै· विवरगृहै भूगृहैरुपकार्या-भिश्च कृत्वा इत्यनेन त्रिभूमिकप्रासादोपेतेत्यर्थ । कीदृशैरालयै —पृथक् निजचिह्नानि स्वस्व-लक्षणानि धारयन्त्येवंशीलास्तै । पातालगृहाणा निध्यादि लक्षण तत् पातालगृहेष्वस्ति । अम्बरगृहाणा चन्दनादि लक्षणं तदम्बरगृहेष्वस्ति । अतएव सारै श्रेष्ठै. ।

84 Nārada's statement occurs in Visnupurāna, Part 2, chap 5

85. Malli and Narahari read सक्तुसौरभे for सक्तुसौरभं Malli connects सक्तुसौरभे with प्रतिहट्टपथे—सक्तूनां सौरभं यस्मिन् प्रतिहट्टपथे तस्मिन्

90 Narahari reads अभिसायम् for अनुसायम्—साय सायमभिसायम्। 'अभिरभागे' इति वीप्साया कर्मप्रवचनीयसज्ञा

92 Vidyā alone reads अवेत् for अ॑त् in जनारैरवैदपि He says अवेदिति विदेर्ह्यस्तनी

Jina remarks—केचित् अवेदिति, पाठमङ्गीकृत्य विदे रूपमिच्छन्ति, तत्तु यम - त्यागादुपेक्ष्यम्

93 N and Jina read सकलाहं ज्वलनाहितोष्मणा. C P and Vidyā read सकलाहज्र्वलना On this Jina remarks सकलाहज्र्वलनेति रोऽसुपि इति र इति केचित्, तदुपेक्ष्यम् Malli reads सकलाहज्वलना .. .(राजाह·सखिभ्यष्टच्, रात्राह्नाहा पुसि इति पुंल्लिङ्गता। अत्यन्तसंयोगे द्वितीया । योगविभागात् समास· Malli) Narahari reads सकलाहम् like N He says सकलं च तदहश्च सक-लाहः। 'राजाह सखिभ्यष्टच्'। सकलाहं ज्वलनेनाहित उष्मा यत्र तेन रविकान्तमयेन सेतुना वर्त्मबन्धेन ।

95 Vidyā relates the following story about the Mahābhāsya—आदौ भाष्यं प्राप्य वक्तुकामेन शेषनागेन शिष्येण सह सकेत· कृत यद् भाष्य व्याख्यायमानमपि विषमत्वात् या फक्किका त्वया न बुध्यते सा फक्किका व्याघुट्य त्वया न प्रष्टव्या। शिष्येण च तथाङ्गीकृतम्। ततो व्याख्यां कुर्वता नागराजेन याः फक्किका व्याख्याता अपि शिष्येण न ज्ञातास्ता. कुण्डलिता । इदानीमपि तास्तथाविधा लिख्यन्ते। परं कस्यापि मनोगोचरा न भवन्तीति वार्ता ।

Naraharı explains the verse thus—या पुरी परिखावलयव्याजेन कुण्डलनां प्रापिता फणिना शेषेण भाषिता भाष्यफक्किका भाष्यग्रन्थ इव विषमा परेषां शत्रूणा शेष-व्यतिरिक्ताना च ग्रहणे साधने बोधने च गोचरो न भवति । पूर्वं वररुचिना अबुध्यमाना भाष्य-ग्रन्था: कुण्डलीकृता: । अतस्ते कुण्डलिग्रन्था इति लोकप्रसिद्धि । C P also says पाणिनेरुपरि महाभाष्यस्य फक्किका विषमत्वात् कुण्डलीकृता सन्ति

Extracts from C P. 1 अथ स द्विजो हंसस्तम् आनन्दमविन्दत य आनन्द· वचसामपि न गोचर· अविषय. । कि कृत्वा-ततस्तस्मात् पुरुषोत्तमात् (नलात्) मुक्ति मोचनम् अधिगत्य प्राप्य । किंभूतात्-जगत्या अधीश्वरात । अथ च स द्विजो ब्रह्म· निष्ठ. कश्चित् तम् आनन्दम् अविन्दत यो वचसामपि न गोचर । अपिशब्दात् मनसोऽप्य· विषय. । तथा च श्रुति.—यतो वाचो निवर्तन्ते अप्राप्य मनसा सह । आनन्दं ब्रह्मणो विद्वान् न बिभेति कुतश्चन ॥ कि कृत्वा—पुरुषोत्तमात् पुरुषेषु उत्तमात् अधिकात् ईश्वरात् मुक्ति बन्धात् ससारात् मोक्षमधिगत्य । ननु मुक्ति प्राप्य आनन्दमविन्दत इति कथं घटते । यतो मुक्तिरेवानन्द । सत्यं यदि स ईश्वरात् मुक्तिमविन्दत इति उच्यते तदा आत्यन्तिकी दु खनिवृत्तिर्मोक्ष इति तार्किकाणा मोक्षोऽशेषगुणोच्छेदो मोक्ष· स्यात् । वेदान्तसिद्धान्ते तु दु खोच्छेदपुर सर नित्यनिरतिशयानन्दप्राप्ति मोक्ष इति । तदर्थं मुक्ति प्राप्य आनन्दमविन्दत आनन्दस्वरूपं लब्धवानित्यर्थ. । लौकिकदृष्ट्या इदमुक्तं यदानन्दमविन्दत, परमार्थतस्तु आनन्द एव जात इत्यर्थ । वैतालीयं वृत्तम् । अनुप्रास. श्लेषश्च ।

22 लोकयुगं स्वर्गपृथिवीलक्षणं दमस्वसु· श्रुतियुक्तया गामितया श्रुत्या गामितया चेत्यर्थ. व्यतिभाते । पूर्वं स्वर्ग उत्कृष्ट· प्रसिद्ध·, पृथ्वी निकृष्टा । इदानी दमयन्त्या. श्रुत्या स्वर्गो निकृष्ट पृथ्वी च गामितया उत्कृष्टा । दृशावपि कर्णगामितया व्यतिभति । यदा दक्षिणं चक्षु: दृश्यते तदा तदुत्कृष्टम् । वामं न तथा भविष्यतीति कृत्वा निकृष्टमिति प्रतिभा । वामे तु दृश्यमाने तदेव उत्कृष्ट पूर्वदृष्टं दक्षिणं निकृष्टमिति प्रतीति: । वेदगामितया रमणी-गुणा अपि व्यतिभाते । पूर्वं किल श्रुता: उत्कृष्टा दृष्टा निकृष्टा , दमयन्त्या तु दृष्टा उत्कृष्टा· वेदश्रुता तदपेक्षया निकृष्टा इति वैपरीत्यम् । अथवा हे धरापते नल लोकयुगं पृथ्वीलोक-स्वर्लोकलक्षणमपि व्यतिभाते । व्यतिहारे आत्मनेपदम् । विनिमयेन शोभते । दमस्वसु दमयन्त्या· श्रुतिगामितया स्वर्गे श्रुति पृथिव्या गामिता तया । अथवा पाताललोक-स्वर्लोकद्वयम् । उभयत्र श्रुतिगामिता न तु दमयन्तीदर्शनम् । अतो विनिमयेन सदृशी शोभा । तथा दमस्वसुः दमयन्त्या दृशावपि व्यतिभाते द्विवचनप्रयोग. विनिमयेन शोभेते । कया-श्रुतिगामितया कर्णान्तगामितया । लोचनद्वयमपि कर्णान्तविश्रान्तम् । तथा श्रुता. शास्त्रे दृष्टाश्च रमणीगुणाः स्त्रीगुणा अपि सुतरा व्यतिभाते विनिमयेन शोभन्ते । बहुवचनेन प्रयोग: । कया—श्रुतौ वेदे गामितया । स्त्रीगुणा यादृशा: श्रुतौ अनुगता: त एव दमयन्त्यां दृश्यन्ते । व्यतिभाते व्यतिभाते व्यतिभाते । ते आते अन्ते । "आत्मने-पदेष्वनकारा"दिति बहुवचने नकारलोप: (cf. C. P on 0 13) ।

23 तस्या ईक्षणे लोचने खञ्जनमपि खञ्जरीटमपि रुचि शोभा तस्या गर्वस्तेन दुर्विध दरिद्रं गर्वरहितं विदधाते। किंभूते—अञ्जनेन अञ्चिते व्याप्ते पूजिते। किं कुर्वती—नलिनं मलिनं विवृण्वती। तथा पृषती मृगीम् अस्पृशती[2] विलासानभिज्ञत्वात्। अनुप्रासोऽतिशयोक्तिश्च।

4. अधरबिम्ब इति अद पदम् अस्या रदनच्छदे वदत् ओष्ठौ भाषमाणं सत् भव्यं रमणीयम् अन्वयम् अर्थं लभते। किल यस्मात् बिम्बनामकं फलमाभ्यामोष्ठाभ्यां सकाशात् अधरम्। अधरं हीनं बिम्बं बिम्बीफलम् उपमानरूपं यस्मात् स अधरबिम्बः। अथ च अधर एव ओष्ठ एव बिम्ब। अध इयर्ति अधर·। यदाह यस्काचार्य—अधरः अधोऽर·। अधो न धावति इत्यूर्ध्वगति प्रतिषिद्धा[3]। रदनयो छदे इव वाससी इव। नपुंसकत्वं छदस्य प्रतापमार्तण्डे—अथ पक्षो गरुद्वाज पिच्छं पत्रं छदोऽस्त्रियाम्। तथा गरुत्पक्षच्छदोऽस्त्रियाम्। उत्प्रेक्षा।

32 किमु कथं कलशे कुम्भे चक्रभ्रमं करोतीत्येवंशील.चक्रभ्रमकारितालक्षणो गुणः कथं विद्यते इति प्रश्न। किंभूत—निजस्य कलशस्य हेतु· असमवायिकारणं यो दण्ड तस्माज्जात। यत् कलशस्तस्या उच्चौ कुचौ भवन् प्रभाझरे चक्रभ्रमं चक्रवाकभ्रममातनोति। अयमर्थ—कार्यं यदुत्पद्यते तत्र जायमाने कारणत्रयं भवति। एकं समवायिकारणं मृत्तिका। उपादानकारणमपि तदेवोच्यते। द्वितीयम् असमवायिकारणं दण्डचक्रचीवरदोरकादि। सहकारिकारणमपि तदेवोच्यते। तृतीयं निमित्तकारणं कुलालादि अदृष्टादिकं च। तत्र उपादानकारणस्य मृत्तिकादेर्गुण श्यामत्वादि घटे कार्ये समवैति। ततो घटोऽपि श्यामो भवति। परम् असमवायिन सहकारिकारणस्य चक्रदण्डचीवरादेर्गुणो न घटे समवैति। निमित्तकारणकुलालादेश्च गुणो न कार्ये समवैति। गौरेण कुम्भकारेण कृतो घटो गौरो न भवति। श्वेतेन दण्डकाष्ठेण कृत., श्वेतेन दोरकेण चोत्तारित. घट· श्वेतो न भवति। निमित्तकारणस्य सहकारिकारणस्य च द्वयस्यापि असमवायित्वात्। अत्र घटे चक्रभ्रमकारितालक्षणो गुणो दृश्यते। स च असमवायिकारणात् दण्डात् जात। न हि दृष्टे अनुपपन्नं नाम। तत कविरुत्प्रेक्षां कुरुते। यत् चक्रभ्रमको नाम गुण[4] किं कलशे विद्यते। यत् तस्या· कुचौ द्वौ कलश एव। चक्रे आरोप्य एकं वस्तु यदा भ्राम्यते तदा भ्रान्त्या द्वयमिव भवति। अथ च प्रभाप्रवाहे चक्रवाकभ्रमं करोति। स कलशः कुचरूपेण सम्पन्न. इति शब्दश्लेष·। अन्यत्र किल श्वेतेभ्यस्तन्तुभ्य श्वेतः पट.। ननु तत्रापि सहकारिणा तुरीवेमतन्तुवायादीना गुणा.

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2 Vidyā says पृषती मृगीमस्पृशती अनाश्रयमाणे। नहि हरिण्यास्तादृशे नयने यादृशे भैम्या इत्यर्थ.। N¯ āy a's first explanation is much better —पृषतीमञ्जनशलाकामस्पृशती अप्राप्ते अञ्जनानञ्जिते, which is contrasted with अञ्जनाञ्चिते of the next line Malli explains पृषती as मृगी

3. Also quoted under 7 39 Fro Nirukta 2 11. 1 (Śivadatta's ed.)

4. C चक्रभ्रमकारितालक्षणो गुणः

पटे भवन्ति । अत्र कुचरूपे घटे वैपरीत्यं दृश्यते। ततः प्रश्नोऽयमिति। अनुमानरूपक-भ्रान्तिमन्तः ॥

1. नोऽस्माकं प्रवर्तना कथं पिष्टं न पिनष्टि। यदहं भवन्तं प्रवर्तयामि तत् वृथा पिष्टपेषणमेव। हि यस्मात् सतां महात्मनां स्वत एव परप्रेरणं विना परार्थता परकार्यकर्तृत्वम्। यथा ग्रहणाना ज्ञानानां प्रमाणाना यथार्थता सत्यता प्रामाण्यं स्वत एव। यदाह–स्वत सर्व-प्रमाणाना प्रामाण्यमिह गृह्यताम्। न हि स्वतोऽसती शक्ति कर्तुमन्येन शक्यते ॥[5] इति। तथा च अनुमानं सर्वे प्रत्यया यथार्था प्रत्ययत्वात्, घटप्रत्ययवत्। अथवा गृह्यन्ते घटपटा-दयः पदार्था एभिरिति ग्रहणानि इन्द्रियाणि तेषा स्वत एव यथार्थता विषयग्रहणं न तु परप्रेरणया। अथवा ग्रहणाना ज्ञानाना यथा यथार्थता स्वत एव स्वप्रकाशत्वं ज्ञानाना यथेत्यर्थ। अथवा ग्रहणाना शब्दाना यथा यथार्थता वाचकत्व स्वत एव प्रवृत्तत्वात्। अनु-प्रासो निदर्शना काव्यलिङ्गमुपमा।

81. या नगरी खलु उत्प्रेक्षते जगता त्रयाणा सारैरजनि[6]। किंभूतानाम्-तलं पातालं मध्यं पृथ्वी उपरि स्वर्गलोक एतानि पूरयन्तीत्येवशीलाना जगताम्। कथम्––पृथक् पूरयताम्। यतोऽखिलापि अद्भुतरूपा। किंभूतैं सारैं –क्षितिगर्भे पाताले धरायाम् अम्बरे अन्तरिक्षे च आलयो येषा साराणा तैस्तथा। क्षितिगर्भो भूगृहं धरा भूमिरेव अम्बरम् उपरितनभूमिः तदालयैरित्यत्र यथासख्यतोऽपि व्याख्या। अत एव निजानि चिह्नानि धारयन्तीत्येवंशी[a].। तस्या नगर्या सर्वाणि वस्तूनि लोकत्रयसबन्धीनि, तल्लक्षणलक्षितानि दृश्यन्ते।

8 या नगरी चित्रमयी आश्चर्यमयी स्थितिशालिनः समस्तवर्णा ब्राह्मणादयो यस्यां तस्या भावस्तत्तां कथं न बिभर्तु। या चित्रमयी तत्र स्थितिशालिनः समस्तवर्णा नीलपीतादय आलिख्यन्ते। या च कथं वा स्वरभेदं न उपैतु। यतः कलितो धृत अनल्पाना मुखानाम् आरवो यस्या सा तथा, लोकानां बाहुल्यात्। अथ च स्वः स्वर्गः तेन सह अभेदं कथं न उपैति। स्वर्गोऽपि कलितो धृतः अनल्पमुखः चतुर्मुखो ब्रह्मा तस्यारवो यत्र। अथ च कलितो ब्रह्मण आरवो वेदध्वनिर्यया सा स्वराणाम् उदात्तादीना भेदमुपैति इति श्लेषः।



CANTO III

12. C P, Vidyā and Jina read भूषणाङ्गीम् for भूषिताङ्गीम् found Malli, N and Narahari

5 Ślokavārtika 2 47 C reads इति गृह्यताम्। C. S edition has इति गम्यताम्.

अजनि निरमायि Nāray a Vidyā says—जगतां सारैरुत्कृष्टे पदार्थैं कृत्वा अखिला अद्भुता साश्चर्या अजनि भूव। कीदृशानाम्—तलमध्योपरिपूरिणा पातालमर्त्य-स्वर्गरूपाणाम्।

13. C. P. reads किमित्थम् like N. Vidyā reads किमर्थम् which is given by C. P. as a variant. Jina, Narahari and Malli read किमर्थम्.

14. C P. reads अपदे for अपथे found in the other commentators, but he gives अपथे as a variant. C. P. and Vidyā read कपोतहुंकारकिरा for . . गिरा, which is given by C. P. as a variant

24. C. P. and Vidyā read पूर्वं पुन· for पूर्वं त्वहो found in later commentators.

28 C P,[1] Vidyā and N read लोकपाल: for नाकपाल: found in Narahari, Malli and Jina.

Narahari remarks on हृष्यन्मुहुर्लोम पुलोमजाया:--शच्या नलविषये शृङ्गाररससात्त्विकभावो रोमाञ्च इति केचित्। अद्भुतौदार्यश्रवणरसावेशाद्रोमाञ्चोदय । तद्दर्शने शक्रस्य शृङ्गाररससात्त्विकशङ्का स्यादिति तद्दर्शनमाशास्यत इति वयं ब्रूम । अत्रोचित: पक्ष: सहृदयैर्ग्राह्य । औदार्यवर्णने शृङ्गारभावोदय कथमित्यपि चिन्त्यम्।

32. C P, Vidyā and Jina read मृडमूर्ध्नि for हर.... found in N and Malli

43 C P, Vidyā and Jina read जिहेति यत्नो बहुतोऽपि तिर्यक् for जिहेति यत्नैव कुतोऽपि तिर्यक् found in Malli, Narahari and N.

4 . C P reads सदभ्यते for सदभ्र्यते (N) which he gives as a variant. Vidyā, Narahari and Malli read सदभ्यते

50. C. P and N read चक्रिचक्रे. Vidyā, Malli, Jina and Narahari read चक्रचक्रे (चक्रसमूहे).

51 C P and Vidyā read कतमा पुन: स्यात् for कतमा तरी· स्यात् found in N and others C P. however, says तरिरिति पाठान्तरम्. Malli reads तरि:·

54. C P, Vidyā and Malli read वाचम् for वाच्यम्.

63. C P., Vidyā and Jina read अवाप्यते वा, like N Malli reads अर्थाप्यते वा, which he explains as आख्यायते अर्थशब्दात् तदाचष्ट इत्यर्थे णिचि 'अर्थवेदसत्यानामापुग् वक्तव्य' इत्यापुगागम:. The sentence अर्थाप्यते वा किं मि–

Īśānadeva rem ks त्रिभूमिकप्रासादयुक्तत्वात्। पातालं तलव्यापि विवरगृहमपि त ामर्त्यं मध्यव्यापि पृथिवीगृहमपि, स्वर्गोऽप्याकाशव्यापी उपरिगृहमपि वड(,भ्यादि

1 Ms A reads नाकस्य पालयिता. C reads लोकपाल: नाकस्य. . ...

यद्भवत्या चित्तैकपद्यामपि वर्तते य. is explained by Mallı this—किमर्थमयमर्थो द्विजराजपाणिग्रहणवदतिदुर्लभत्वेनाख्यायत इत्यर्थ । योऽर्थ चित्तैकपद्या मनोमार्गेऽपि वर्तते स कथं दुर्लभ इति भाव·.

Naraharı also reads अर्थाप्यते He says योऽर्थ. मनोमार्गेऽपि विद्यते सोऽर्थ. भवत्या इयत् एतावन्मात्रं गम्भीरतया किंवा अर्थाप्यते प्रयोजनत्वेन कथ्यते बहु क्रियत इत्यर्थ..

64 C P reads समाज्ञमज्ञम् for समज्ञमज्ञम् which he gives as a variant Naraharı says अज्ञं तिर्यञ्चमपि मामीदृशम् अञ्च जानीहि। कीदृशम्–मृषा असत्यं नाभिजानातीति मृषानभिज्ञा ईदृशी रसना जिह्वा यस्यासौ मृषानभिज्ञरसज्ञ तस्य भावस्तत्ता सैव उपज्ञा आद्यज्ञानं यस्या सा मृषानभिज्ञरसज्ञतोपज्ञा समज्ञा कीर्तिर्यस्य तम्। अयमसत्यभाषी न भवतीत्यादिकीर्तिमन्तमित्यर्थः। यद्वा मृषा नाभिजानन्तीति मृषानभिज्ञा.तेषां रसं स्वादं जानातीति मृषानभिज्ञरसज्ञ तस्य भावस्तत्ता सैवोपज्ञा आद्यज्ञानं यस्या सा तादृशी समज्ञा यस्य तम्। सत्यभाषिभि सह संगत्या लब्धकीर्तिमित्यर्थः। 'उपज्ञोपक्रमं तदा ाचि-ख्यासायाम्' इति नपुंसकत्वम्। यद्वा उपज्ञायते इत्युपज्ञा सा चासौ समज्ञा च। 'पुंवत् कर्मधारय–' इत्यादिना पुंवद्भाव:। मृषानभिज्ञरसज्ञतया उपज्ञा समज्ञा यस्येति विग्रह ।

65 C P., Vıdyā and Jına read चलतीयमद्धा यथा न (see Extracts) for चलतीयमद्धापथान्न (1 e अद्धापथात् सत्यमार्गात् न चलति) found in Mallı, Naraharı and N Mallı and Naraharı read ससर्ग for सत्सङ्ग

C. P. reads वक्राङ्ग for चक्राङ्ग Jına remarks—हंसाश्चक्राङ्गवक्राङ्ग-मानसौक सितच्छ दा इत्युक्तेः वक्राङ्गेत्यपि पाठ. साधीयान्

. C. P. and Vıdyā read स्वधिया for सुधिया found in later commentators.

7 . All e cept N read तदङ्ग एव for तमङ्ग एव N, however, says तदङ्गः इति पाठे श्लोकद्वयस्यार्थस्याङ्ग एव·

73. C. P d Vidyā read शङ्कितधिक्रियेये for शङ्कितविक्रिये.

81 Naraharı and Mallı read द्वयमेव शेष. for द्वयमेकशेष·. Malli takes द्वयम् in the sense of द्वयोरन्यतरम्.

Narahari says अद्य मम तस्य नलस्य प्राप्ति. प्राणपरित्यागो वा तवैव हस्ते द्वयं शेष आस्ते। एतत् द्वितयमवशिष्टं त्वदधीनमित्यर्थ·। एकशेष इति पाठे तव हस्ते द्वयमेकशेषस्ति ति एकशेषसमासतुल्यस्तिष्ठति। एकश्चासौ शेषश्चेत्येकशेष । एकं शेष–रूपतया तिष्ठतीत्यर्थः। द्वयोर्मध्ये एकं त्वया कर्तव्यमित्यर्थः।

3 C. P and Vıdyā read आश्रितपाल्नोर म् for आश्रुत . . . . . . found in later co entators.

86 C P reads त्वद्दणानि शोद्धुम्[2] for त्वद्दणान्यशोद्धुम् and gives ऋणेषु as a variant Vidyā reads त्वद्दणेष्वसोढुम्. Malli reads त्वद्दणेष्वशोद्धुम्. Jina reads त्वद्दणान्यशोद्धुम्, but thinks त्वद्दणेष्वशोद्धुम् (त्वद्दणेषु विषये शुद्धिविहीना भवितुमित्यर्थ) is a better reading

Narahari says त्वद्दणेषु त्वत्कृतोपकारेषु अशोढुम् (असोढुम् ?) अनिस्तरीतुम्·

90 Trans follows Nārāyana's second explanation The verse has two meanings (1) The bird (वि·) becomes the ultimate cause (मूलम्) of the रण (noise, anxiety or restlessness) produced all of a sudden by Cupid (अकाण्डमेव आत्मभुवा कामेन अर्जितस्य), i e., Damayantī began to pine for Nala when she heard the bird's story The bird is now asked by her to apply sandal paste to her heart, i e., to calm her anxiety by bringing Nala to her (नलदत्वमेत्य).

(2) The bird is to solace Damayantī's heart by becoming, as it were, the root (मूलम्) of the वीरण grass used as a sedative This grass, says D, was made for her by the Creator without any joints (मयि निमित्ते अकाण्डं पर्वरहितम् आत्मभुवा ब्रह्मणा अर्जितस्य). By becoming the मूल or root of वीरण, the bird would naturally act as नलद which is the same as वीरणमूल. By pun, however, the bird is asked to give Nala to her (नलदत्वमेत्य and नल+दत्वमेत्य).

Vidyā reads अकालम् for अकाण्डम् and explains the verse thus —

भवान् विः पक्षी नलदत्वमेत्य मे मम हृदो हृदयस्य चन्दनलेपस्य कृत्यं कार्यं किं न कर्ता किं न करिष्यसि। चन्दनलेपो हि सदा शैत्यं कुरुते। तदा नलदो भूत्वा त्वमपि करिष्यसीत्यर्थः। नलदोऽप्युशीरमपि शैत्यं कुरुते। किं कृत्वेत्याह—मयि विषये रणस्य रणरणकस्य उत्कण्ठाया मू॰ कारणं भूत्वा। त्वया हि नलगुणा मदग्रे प्रकटितास्ततश्च रणरणकं जातम्। तस्मात् तस्य त्वमेव मूलमित्यर्थ·।......कीदृशस्य—अकालमेव अप्रस्तावमेव आत्मभुवा स्मरेण अर्जितस्य कृतस्य। एतेन कामकृतं रणरणकत्वं त्वत्कृतमित्यर्थ·। (पक्षे) वीरणस्य आत्मभुवा ब्रह्मणा असमये कृतस्य। वीरणं तृणं हि शीतकाले भवति। अत्र श्लेषः।

94 C P and Vidyā read रुषा for क्रुधा found in later commentators

Malli seems to be alone in reading विज्ञापनीया न गिरो मदर्थाः for त्वया निधेया न गिरो मदर्था·

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2 C शोढुम् (सोढुम् ?).

Malli alone reads स्मरस्पर्धितया for परस्पर्धितया. His reading is corrupt. The idea of the verse is, Śiva and Cupid wish to excel each other in jubilation, the one being the rival of the other (परस्पर्धितया). स्मरस्पर्धितया can be applied to Śiva only, and does not convey the idea of Cupid's rivalry with Śiva.

105 C P. and Malli read न चित्तमाक्रामति तत्र चित्रमेतन्मनो यद्भवदेकवृत्ति for न चित्रमाक्रामति तत्र चित्रम् etc The former reading makes the last two lines extremely simple C P says—तत्रार्थे चित्रमाश्चर्यं चित्तं मन न आक्रामति यत् यस्मात् एतस्य मनो भवत्या त्वयि एव एकस्या वृत्तिर्यस्य तत्तथा, नान्यत्र वर्तते. Narahari's reading is same as that of C P The accompanying Text has न चित्रमाक्रामति तत्र चित्तम् etc Narahari says एतस्य नलस्य मन .... भवत्यामेका मुख्या वृत्तिर्यस्य तत् ईदृशं जातमिति यत् तत्र तस्मिन्नर्थे अस्माकं चित्तं कर्तृ आश्चर्यं कर्म वैपरीत्येन वा नाक्रामति न प्राप्नोति Trans follows the following construction—भवदेकवृत्ति एतन्मनो यच्चित्रमाक्रामति यत् (भवत्या) चित्रमाक्रामति (अवलोकयति) तत्र चित्र न.

109. C P. and Vidyā read तथैव for वृथैव found in later commentators.

114 C P, Vidyā and Jina read पुष्पतु for पुष्यतु (N and Malli)

118. Narahari and Malli read रचना for वलना found in C P, Vidyā and N Jina seems to read रचना, though in the accompanying Text वलना is found

126 The verse refers to a custom of testing bamboo before using it for the frame of a bow. Vermilion powder seems to have been rubbed into a piece of bamboo, if the powder adhered to the bamboo, it was considered fit for use Nārāyana says कषणधारया धनुर्योग्यवेणुपरीक्षाया निघृष्यमाण सिन्दूर चलति चेत्तदा परिपाको ज्ञेय इति धानुष्कप्रसिद्धि. Jina says लगति for चलति, which makes the meaning clear Here, Damayantī's rosy silk ribbon is compared to the trail of vermilion when applied to a piece of split bamboo

Narahari says असौ स्मर. त्वां धनुर्लतां ाप्य हृष्यति । कीदृशी त्वा धनुर्वल्ली च पश्चाद्भागे ईषज्जम्बमानया नित्रसत् सिन्दूरसौन्दर्यं यस्या. सा तया सिन्दूरवदरुणयेत्यर्थः। ईदृश्या ग्रीवालंकारपट्टसूत्रलतया कषरेखयेव भ्राजमानाम् । धनु पक्षे पृष्ठभागे किञ्चिदायतया वनिसत्सिन्दूरसौन्दर्यया कषरेखया पट्टसूत्रलतयेव भासमानामित्यन्वय. । धनुर्योग्यवंशपरी–

क्षाया घृष्यमाणं सिन्दूर लगति चेत् परिपाको ज्ञातव्यः। अन्यथा नेति शास्त्रम्। सैव कषरेखेत्युच्यते।

127 C P, Vidyā and Jina read लासिततम for लालिततम found in Malli, Narahari and N C. P, Narahari and Malli read भुज्यमान for भज्यमान

128 C P, Vidyā, Malli, Jina and Narahari read निर्विद्याश्रयदाश्रमम् for.... दाश्रयम्. Vidyā and Jina read तर्जित: for तज्जित Malli reads यज्जिता.

131 C P and Vidyā read तस्या दृशाधिपतिबन्धुमनुव्रजन्त्या. for तस्या दृशो नृपतिबन्धुमनुव्रजन्त्या·. C P says—तस्या भैम्या दृशा दृष्टया अधिपतेर्भर्तु: बन्धुं त हंसम् अनुव्रजन्त्या सत्या: न चिरादेव बाष्पवारि नयनजलमवधीबभूव·

Jina reads तस्या दृशोऽधिपति —अधिपतिबन्धुं नलमित्रं तं हंस-मनुव्रजन्त्या तस्या दृशो भैमीनेत्रस्य

Malli and Narahari read—तस्या दृशो वियति बन्धुमनुव्रजन्त्या: The latter says तस्या भैम्यास्तं बन्धुं हंस नभसि अनुव्रजन्त्या दृशो नेत्रस्य.

132 C P, Vidyā, Jina, Malli and Narahari read आख्याता for आख्यातुम्. Vidyā takes it as a लुट् form, acc to others, the suffix is तृन्.

135 C P. and Vidyā read माध्वीकमन्त: for. माध्वीकमत्त· found in other commentators Jina, however, criticises the earlier reading— माध्वीकमन्तरिति पाठं पठित्वा अन्तरन्त.करणे अधिगतम् अन्त.करणे सान्द्रानन्दमाध्वीकरूपं वा तद्भाषितमिति केचित् व्याकुर्वन्ति। तत् तकारनकारयो: सादृश्य-भ्रान्त्या पाठापरिज्ञानविलसितमित्युपेक्ष्यम् Malli reads मार्द्वीक for माध्वीक. Narahari says सान्द्रसुखमधुना मत्त:। मार्द्वीकेति पाठे मृद्वीकाया विकार:। इदं मार्द्वीक द्राक्षामधु। 'मृद्वीका गोस्तनी द्राक्षा'। तेन मत्त इत्यर्थ·

Extracts from C P 4 असौ दमयन्ती आदरिणा आदरयुक्तेन शयेन हस्तेन अथवा दरिणा स्त्रीभावात् उड्डयनहेतोर्वा भयचलेन यत्नात् हंस ग्रहीतुकामा निश्चलता जगाहे। किं-भूतम्—स्विकायाम् आत्मीयायां तनौ शरीरे सन्निहितं चरन्तं गच्छन्तं भक्षयन्तं वा। तनौ इति षष्ठ्यर्थे सप्तमी। "प्रत्ययस्थात् कात् पूर्वस्यात इदाप्यसुप" इति प्राप्ते "न यासयो"रिति निषेधाधिकारे "उदीचामात: स्थाने यकपूर्वाया" इत्यत उदीचा नित्याधिकारे च "भस्त्रैषा-जाज्ञाद्वास्वा नञ्पूर्वाणामपि" इति स्वाशब्दस्यात· स्थाने योऽकारस्तस्य इत्वं न भवति।

उदीचामाचार्याणां मतेन। उदीचां ग्रहण विकल्पार्थम्। "नञ्पूर्वाणामपि इति अपि-शब्दात् अन्यपूर्वाणां केवलानां च विधिरयमिष्यते"[3]। नि स्विका नि स्वका बहुस्विका बहुस्वका इत्येवमादयो वीक्ष्यन्ते। "तत्र नञ्पूर्वाणामिति वचनमनुवाद एव। मन्दबुद्धि-प्रतिपत्त्यर्थम्"[4] इति विकल्पेन इकार'। का इव—मुनेर्योगिनो मनोवृत्तिरिव यथा मनसो वृत्तिः मनोव्यापार. स्वकीयाया तनौ शरीरे सन्निहितं चरन्तम् अन्तश्चरन्तं ईसमात्मानम् आदरयुक्तेन आशयेन अन्त करणेन ग्रहीतुकामा ज्ञातुमिच्छु निश्चलता ध्यानपरता गाहते। उपमा।

9 छलपक्षे तव हंसस्य श्रीसूर्यस्य अभिमुखी यात्रा प्रयाणं न शस्ता। प्रतिसूर्यं यात्रायाः शास्त्रे निषिद्धत्वात्।

यदाहु.—

दिनकरकरप्रतप्ता मकरादावुत्तरा च पूर्वा च।
यायात् कर्कटकादौ याम्यामाशा प्रतीची च॥

तिग्मांशुशश्ययनयोरनुकूलमाहुर्यानं प्रशस्तमुभयोरुपयत्प्रभावे।
यायाद्दिवानिशमसंशयमन्यथा तु यातुर्भवन्ति बहुधा वधबन्धदोषा.॥

अयनानुकूलगमनं हितमर्केन्द्वोर्द्वयोरसंपत्तौ।
द्युनिशं जयाय यायाद्विपर्यये क्लेशवधबन्धा॥

अयनेन गतोऽर्कसोमयोः द्युनिश वा स्थितयोः पृथक् पृथक्।
विदुषामिव शब्दशास्त्रवित् समवाये द्विषतां विराजते॥

तथा लग्नस्थे सूर्ये प्राची यातुश्च सूर्याभिमुखी यात्रा—

दिशामधीशा रविशुक्रभौमतमोयमेन्द्विन्दुजसूरयः स्यु।
ललाटगे न प्रवसेद्दिगीशे गन्तव्यमस्मिन् खलु कण्टकस्थे॥

लग्नस्थश्चण्डरश्मिस्तनयरिपुगतो रात्रिनाथो ललाटी
माहेय कर्मसस्थो हिमकरतनयो बन्धुगो द्वित्रिसंस्थ।
जीवो लाभान्त्यसस्थस्त्रिदशरिपुगुरु सप्तमश्चार्कसूनुः
स्यात् सूनु सिंहिकाया निधननवमगः सर्वदैव प्रयाणे॥

22 वयं सुवर्णशैलात् मेरोः अवतीर्य तूर्णं तं न स्मरकेलिकाले सुरतश्रान्तं नृपं पक्षैः वीजयामः। किंभूतै—चामरेण बद्धसख्यैः सदृशैरित्यर्थ। पुन. किंभूतैः पक्षैः—स्वर्वाहिन्या गङ्गाया वारिकणैः अवकीर्णैः। "वीजिर्धातुषु अपठितोऽपि शिष्टप्रयोगात् मिलि-विकच्चिक्षपिवत्[5] धातुतया द्रष्टव्यः।"[6]

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3 Fro Kāśikā 7 3 47

4 Ibid Kāśikā gives स्वका d स्विका as examples

5 C reads क्लवि for कच्चि.

6. This portion also fro भट्टेन्दुरा .

तथा च भट्टेन्दुराजेन स्वालङ्कारे—

श्रुत्या सबन्धविरहाद्यत् पदेन पदान्तरम् ।
गुणवृत्ति प्रधानेन युज्यते रूपकं च तत् ॥
बन्धस्तस्य यत· श्रुत्या श्रुत्यर्थाभ्या च तेन तत् ।
समस्तवस्तुविषयमेकदेशविवर्ति च ॥
समस्तवस्तुविषयं मालारूपकमुच्यते ।
यद्वैकदेशवृत्ति स्यात् पररूपेण रूपणात् ॥ इत्यत्र
उत्पतद्भि पतद्भिश्च पिच्छालीबालशालिभि· ।
राजहंसैरवीज्यन्त शरदैव सरोनृपा· ॥

इति एकदेशविवर्त्युदाहरणे व्याख्यातम् ।

24. स राजा नल यज्वा यजनशील सन् विबुधव्रजत्रा विदुषामायत्त कृत्वा राज्यं भुंक्ते । कया—अध्वरस्य यज्ञस्य यत् आज्य घृतं तस्य उपमया एव । यथा आज्यं विबुधव्रजाय देवतासमूहाय देयं कृत्वा भुंक्ते तथा । किंभूत.—श्रिताना श्रोत्रियाणाम् आयत्तीकृता श्रीर्लक्ष्मीर्येन स तथा । पुन· पूर्वम् अध्वरस्य आज्यं शेषं हुतशेषं भुंक्ते । अन्त्यं राज्यम् अशेषं समग्रमपि भुंक्ते चक्रवर्तित्वात्[7] । अनुप्रास उपमा व्यतिरेकश्च । "शब्दोपात्ते प्रतीते वा सादृश्ये वस्तुनोर्द्वयो । तत्र यद्भेदकथनं व्यतिरेक· स उच्यते" ॥ उपमया चेति[8] पाठे उत्प्रेक्षापि ।

62 यमित्थमात्थादरिणी तमर्थमिति पाठो व्याकृत· । यमित्थ मामात्थमहो तमर्थम् इति पाठे इत्थमित्यर्थे इत्थ इति अकारान्तो निपात । तथाच शाङ्खायनकल्पसूत्रे द्वादशाध्याये—इहेत्थ प्रागपागुदगधरागरालागुदभर्त्सत इत्यत्र[9] इत्थ इति प्रयोगो दृश्यते। इत्थ मामात्थम् इति पदानि। आत्थ इत्यर्थे आत्थम् इति निपात । इत्थम् अमुना प्रकारेण मा त्वम् आत्थ ब्रवीषीत्यर्थ. । यमित्थमात्थ त्वमहो इति पाठान्तरम् ।

64 हे ईशस्य श्रीमहादेवस्य अणिमलक्षणम् ऐश्वर्यं तस्य यो विवर्त· परिणामविशेष: तद्वत् कृशं मध्यं यस्याः सा तथा। तस्याः सबोधनम् । अत्र ओजोगुणः। हे कृशोदरि लोकेशो ब्रह्मा तस्य लोकेशया ये लोकाः ब्रह्माण्डस्थिता जनास्तेषा मध्ये वर्तमानं तिर्यञ्चमपि पक्षिणम् अज्ञम् अज्ञानजडमपि मा त्वम् एवविधम् अत्र जानीहि । किंभूतम्—मृषानभिज्ञ-

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7. Vidyā says— यथा किल स यज्वा अध्वरस्य हविर्विबुधव्रजत्रा कृत्वा देवेभ्यो दत्त्वा भुङ्क्ते तथा किल राज्यमपीत्यर्थ· । यद्येवं तर्हि यथा आज्यं परिशिष्टं स्वल्पं भुङ्क्ते तथा राज्यमपीत्याशङ्क्याह । पूर्वमाज्यं पुनः शेषमुद्धृतं भुङ्क्ते, अन्त्यं राज्यं पुनरशेषं समस्त-मित्यर्थः ।

8. उपमयेवेति ? Vidyā and Malli read उपमयेव for उपमयैव.

9 P 141, Vol I of Hillebr dt's edition

रसज्ञतायाः सत्यवादितायाः उपज्ञा तया प्रथमतः प्रणीता समज्ञा[10] कीर्तिः यस्य मम तं तथा[11]। "उपज्ञोपक्रमं तदाद्याचिख्यासायाम्" इति सूत्रेण रसज्ञतोपज्ञ समज्ञेति तत्पुरुषस्य नपुंसकत्वम्। मम कीर्तिः[12] सत्यवादितोपज्ञमित्यर्थः । एतदुक्तं भवति—मृषा अनृतभाषणे अनभिज्ञा रसज्ञा जिह्वा येषा ते तथोक्ता तेषा भावस्तत्ता तत्र उपज्ञा[13] उपक्रमस्तस्य समज्ञा कीर्तिर्यस्य मम स तथा। सत्यवदनोपज्ञं मम कीर्तिरित्यर्थः। समाज्ञायते अनया इति समाज्ञा कीर्ति । समज्ञेति पाठे समस्मिन् सर्वत्र ज्ञायते इत्यर्थ । अथवा मृषानभिज्ञाश्च रसज्ञाश्च सहृदया. तेषा भावो मृषानभिज्ञरसज्ञता तत्र उपज्ञा आद्यज्ञानं येषा ते तथा तेषु समज्ञा कीर्तिर्येषा तेषु मध्ये मत् माद्यन्ती ज्ञा ज्ञानं यस्य त तथा। सत्यवादिना रसज्ञानां श्रेष्ठमित्यर्थ । "उपज्ञा ज्ञानमाद्यं स्यात्"। पक्षी किल तामससृष्टित्वात् जडः अनृतवाक् भवति । अहं तु न तथा। तस्मान्मयि विश्वस्य हि। अनुप्रास ।

65. नोऽस्माकं मुखे या सरस्वती वाणी वर्तते सा श्रुतीना वेदाना प्रतिवेशिनीना ब्रह्ममुखानि प्रतिवेश्मानि तत्र स्थिताना मध्ये वासवती। अथवा मन्मुखे एव प्रतिवेशिभावेन स्थिताना श्रुतीना मध्ये सरस्वती वसति। अद्धा असशयम् इयम् अस्मद्वाणी ताभ्यो ह्रिया एव श्रुतिभ्यो लज्जयैव न चलति । उत्प्रेक्षते—सत्सङ्गगुणेन नद्धा यथा बद्धा इव साधुसङ्गतिरेव गुणो रज्जु तेन बद्धा इव। या किल गुणेन दोरकेण बध्यते सा च न चलति। ध्रुवेवादीनामेव सभावनाभिधानक्षमत्वात् उत्प्रेक्षायामविवक्षितस्य साधर्म्यमात्रस्य प्रतिपादने पर्याप्तस्य यथाशब्दस्य सभावनाभिधानेऽशक्तिरवाचकत्वमित्यत्र दोष।[14] यथा–उदयौ दीर्घिकागर्भान्मुकुलं मेचकोत्पलम्। नारीलोचनचातुर्यशङ्कासकुचितं यथा॥ अत्र (अ)वाचकत्वम्। अतः केचिदुपमा व्याचक्षते दोषभयात्। महाकविप्रयुक्तत्वात् तु प्रयोगः। तथाच—शरीरबद्धः प्रथमाश्रमो यथा इत्युक्तम्। समासोक्तिरुत्प्रेक्षा च । उपमा वा पक्षे अनुप्रासोऽपि ।

73. हे दमयन्ति त्वयापि वा अथवा अस्मिन् नलप्रार्थनलक्षणे विषये निधातुम् अहं किम् अधिक्रिये। अपि तु नाहं तत्र अधिकारी कर्तव्यः। किंभूते–शङ्किता सदिग्धा धिक्क्रिया धिक्कारो यत्र तत्र तथा। हे उर्वीपतिपुत्रि इतः अस्मात् कार्यात् पृथक् अन्यत्

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10. Ought to be समाज्ञा.

11 Cf Nārāyana's second explanation— मृषानभिज्ञा सत्य ादिनी रसज्ञा जिह्वा येषां तेषां भाव. सत्यवादिता, मृषानभिज्ञरसज्ञताया उपज्ञा (आद्यं ज्ञानम्) मृषानभिज्ञरसज्ञतोपज्ञं तेन समज्ञा कीर्तिर्यस्य

12 C explains समज्ञा as प्रतिज्ञा which does not suit the context

13 C . ·तत्र उपक्रम तस्य समज्ञा सम्यक् ज्ञानं यस्य मम स तथा। सत्यवदनोपज्ञ मम ज्ञानमित्यर्थः।

14. Cf Kāvyaprak¯´a, Chap X — उत्प्रेक्षायामपि संभावनं ध्रुवेवादय एव शब्दा वक्तुं सहन्ते, न यथाशब्दोऽपि। केवलस्यास्य साधर्म्यमेव प्रतिपादयितुं पर्याप्तत्वात्। तस्य चास्यामविवक्षितत्वादिति तत्राशक्तिरस्यावाचकत्व दोष.। यथा-उदयौ दीर्घिका etc.

यत् यत् प्रार्थयसे तत् अह सर्वं कुर्वे । "कल्याणानां त्वमिह महतामीशिषे त्वं विधत्से, पुण्यां लक्ष्मीमथ मयि दृश देव देहि [15]प्रसीद । यद् यत् पापं प्रतिजहि जगन्नाथ नम्रस्य तन्मे, भद्र भद्रं वितर भगवन् भूयसे मङ्गलाय" इतिवत् "यत् यदिति येन केनचित् रूपेण स्थितं सर्वात्मक वस्तु आक्षिप्तम् । तथाभूतमेव तच्छब्देन परामृश्यते" [16]इति यद्यदित्युक्त्वा तदित्युक्तेऽपि न दोष । यत् त्वमिति पाठान्तरे दैवरक्ता किंशुका. ।

90. भवान् मे मम नलदत्वमेत्य नलदातृत्वं प्राप्य चन्दनलेपस्य कृत्यं तापोपशान्ति-लक्षण किं न कर्ता । कस्य हृद हृदयस्य । कि कृत्वा—इत' मयि विषये रणस्य रणरणकस्य औत्सुक्यस्य मूल भूत्वा । किंभूतो भवान्-वि पक्षी । किंभूतस्य-अकाण्डमेव अकालमेव आत्म-भुवा कामेन अर्जितस्य । अपिशब्दो विरोधे । य किल आत्मीयया भुवा अर्जितस्य वीरणस्य तृणविशेषस्य मूल भवति स वीरणमूलनलदयो. पर्यायत्वात् नलदत्वम् उशीरत्वं प्राप्य हृदये चन्दनलेपकृत्यं मलयजलेपकार्यं कथं कुरुते[17] । चन्दनलेपो ह्यन्य एव । अतस्तस्मात् पृथगेव वीरणमूलनलदशब्दाभ्यामभिधेयमुशीराख्य वस्तु स्वकार्यं भिन्नमेव करोति । उशीर वीरणीमूलं च शीतत्वात् प्रायेण तापं शमयति । तदपि काण्डेन पर्वणा रहित भुवि उद्गतं च भवति । मूलं किल सकलमेव काण्डरहित भवति । "नलदमुशीरमकरन्दयो" । श्लेष उपमा विरोधश्च ।

98 उन्मत्तम् आसाद्य हर श्रीमहादेव स्मर कामश्च द्वावपि असीमां मुदं हर्षम् उद्वहेते । तयोर्मध्यात् पूर्व प्रसूनं धत्तूरकपुष्पं प्राप्य । हरस्य धत्तूरक प्रियम् । नूनं द्वितीय काम विरहस्य आधिभिर्दून पीडितम् उन्मत्तं पुरुष प्राप्य मुदं वहति । कथा-परेण सह शत्रुणा सह स्पर्धितया[18] । परस्परं सहर्षेण द्वावपि उन्मत्तं प्राप्य नूनं हर्षं वहत. । उत्प्रेक्षा व्यतिरेकश्च ।

101. हे भैमि तस्य नलस्य बहिरिन्द्रियाणा बाह्यानां चक्षुरादीनां स्वसंबन्धि आत्मनो देवभूयं देवत्वभवनम् अद्य चरितार्थमस्तु । किंभूतस्य-त्वयि दमयन्त्यां बद्धबुद्धे त्वद्गतान्त.-करणस्य । किंभूतानाम्-तपोभि उपवासव्रतिनाम् । इन्द्रियाणा बाह्यानां चक्षुरादीनां हि भोजनं शब्दादिविषयोपभोग· । त्वद्गतचित्तत्वात् भोगाभावे तेषामुपवासव्रतम् । पुन किंभूता-नाम्-तपोभि· त्वा लब्ध्वा अमृतवत् अमृतस्य वा तृप्तिं भजन्ते तेषा तथा । तेषा विषयत्याग एव तप । तथाच विष्णुपुराणम्[19]—देवा वैकारिका दश । तस्य व्याख्यानम्-देव

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15 C देहि देव ।

16 Kāvyaprakāśa, Chap VII

17 C य· किल आत्मीयया भुवा अर्जितस्य वीरणस्य तृणविशेषस्य मूलं भवति स कथं नलदत्वं सल्लकीत्व प्राप्य हृदये चन्दनलेपकृत्यं करोति ।

18 Vidyā says उत्प्रेक्षते-नूनं निश्चितं परस्पर्धितया हरस्य स्मरे ईर्ष्या स्मरस्येव हरे इत्यर्थ..

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यो नशीला· चक्षुरादयः। त्रिविधादहंकारात् इन्द्रियाधिष्ठात्रीणां देवतानाम् इन्द्रियाणां भूतसूक्ष्माणां च सृष्टि । सात्त्विकात् इन्द्रियाधिष्ठात्रीणां देवतानां सूर्यादीनां दशाना सृष्टि.। यथा चक्षुष. सूर्य· श्रोत्रस्य दिश. पादयोः पृथ्वी पायोर्मित्र । एवम् अपरबुद्धिकर्मेन्द्रियाणामपि इन्द्रियाणा द्योतनयोगात्, तथा अधिष्ठात्रीसबन्धात् देवत्वम्। तस्य वैकारिका इति नाम। राजसात् चक्षुरादीना सृष्टि । स तैजस । तामसात् भूतसूक्ष्माणां शब्दादीनां सिद्धि । स भूतादिसञ्ज्ञ·। देवा अपि उपवासै. तपसा च देवत्वं प्राप्य अमृततृप्तिं भजन्ते। अनुप्रास· समासोक्तिश्च ।

125 द्व्यणुकादिसृष्टि· वैशेषिकानाम्। ईश्वरेच्छापूर्वकम् अदृष्टलक्षणप्राणिपूर्वकर्मवशात् निमित्तकारणात् परमाणुभ्य पार्थिवाप्यतैजसवायवीयेभ्यः समवायिकारणेभ्य जगदुत्पत्ति·। अदृष्टवशात् परमाणुद्वयसयोग । ततो द्व्यणुकम्। ततो द्व्यणुकत्रयसयोगात् त्र्यणुकम्। तत्सयोगाच्च स्थूलस्थूलतरस्थूलतमत्वं क्रमेण। अणुपरिमाणं मन । ततो द्वयोर्मनसोः परमाण्वोः संयोगात् कामोत्पादकं द्व्यणुकम्। तत क्रमेण मनसिजदेहोत्पत्ति ।

CANTO IV

13 C P, Vidyā, Malli and Jina read आगमितं मुखम् for आगमिन्मुखम् The latter reading is artificial

1 C P, Vidyā, Malli and Jina read स्मरकृतिम् for स्मरकृताम् .

3. अमीकृता—Acc to Nārāyana, who reads अमा ता, अमीकृता इति पाठः वि कल्पनयोपेक्ष्यः C. P, Vidyā d I'‑ adeva read, however, अ ीकृता. Malli reads अमा ता· Jina does the same, but he explains the reading अमीकृता. Malli explains अमा कृता thus—सा च तिथि· अमा अमितिर्बहुमानस्यास्यामिति व्युत्पत्त्या अमा अमानामका कृता किम्। मातेर्भावार्थे सम्पदादिक्विपि नञ्समासे मत्वर्थीये चाकारप्रत्यये यस्येति लोपे अजाद्यतष्टाप्। न त्वमा सहभावोऽस्यां सूर्याचन्द्रमसोरिति व्युत्पत्त्या इत्युत्प्रेक्षा। अमेति सहार्थे अव्ययं ततो भावप्रधानान्मत्वर्थीयाकारात् टाप्। For C P's explanation see Extracts.

C P., Vidyā and Jina read मधुजितम् for मधुभिदम् found in Malli and N

C. P reads द्युतिभिया for मृतिभिया (N and Malli) The ormer reading is iven by N as a variant

70 C. P. and Vidyā read द्विजराजभिया for ..... धिया The latter readi is iven by C P as a variant.

73 C P and Vıdyā read वियोगिवधागसा for. वधैनसा found ın N and Mallı The former ıeadıng ıs gıven by N as a varıant Jına reads . . .. वधाहंसा and gıves वधागसा as a varıant

76 The verse ıs varıously explaıned. See C P's explanatıon ın the Extracts.

Vıdyā alone reads परिप्लुत for परिप्लुति C P, Vıdyā, N and Jına agree ın readıng निरैष्यत. Mallı and Īśānadeva read निरैक्ष्यत, but the latter explaıns the readıng निरैष्यत also Acc to Jına and C P निरैष्यत ıs the लृङ् form of इण् भावे, preceded by नि Acc to Nārāyana, ıt ıs the भावे लङ् of the आत्मनेपदी root ईष सर्पणे Īśānadeva derıves ıt from इषु गतौ (दिवादि). Jına mentıons the readıng निरैक्ष्यत and says निरैक्ष्यतेति यथाकथञ्चित् कर्मणि

Acc to Nārāyana and Jına, "to be three-eyed (त्रिनेत्र)" means "to be angry" Jına says also that the "thırd" eye mıght refer to ज्ञानचक्षु (नेत्रद्वयं प्रसिद्धं तृतीयं चान्तर ज्ञानरूपम्).

Naraharı says त्वयि अक्षिगते दृश्ये सति द्वेष्ये सति च कस्य जनस्य त्रिभिर्नेत्रैर्न निरैष्यत न प्रादुर्भूतम्, अपितु सर्वस्यापि जनस्य। त्वयि ईदृशे सर्वेऽपि क्रुध्यन्तीत्यर्थ.। अथवा त्वयि अक्षितां गते कामो नामैकं नेत्रं मनोरथरूपत्वात् सर्वस्यापि जनस्य त्रिभिर्नेत्रै· प्रादुर्भूनम्। अतो हरस्य प्रयासो वृथा जात इत्यर्थ·।

77 C. P, Vıdyā, Mallı and Jına read त्वयि च सति for त्वयि वसति.

. Some read अङ्ग विगर्हणम् for अङ्गविगर्हणा Mallı reads अङ्ग-विदारणम् and explaıns ıt as शरीरविपत्ति..

1 All read दुर्नय for the ıncorrect दुर्णय found ın N See Pt. Sıvadatta's note on the verse.

. The विरहिन्, ın order to avoıd lookıng at the rısıng moon, tur hıs back at the east, and the south wınd (दक्षिणपवन) whıch mıght mean also 'the wınd from the rıght' comes and touches hım on hıs left, and not on the rıght (दक्षिण), because he faces the west.[1] The दक्षिण wind is thus not दक्षिण. The real meanın ıs,

1 N ahari says प्राच्यां हि चन्द्रोदय:। तद्विमुखस्य पश्चिमाभिमुखस्य दक्षिण: पवनो दक्षिणो न भ ति वामभागवर्तित्वात्।

however, that the south wind, though called दक्षिणपवन, is never दक्षिण (favourable) to forlorn lovers The epithet शमनदिक्पवन 'the wind that comes from the South, the region ruled over by Yama' is purposely used, such a wind, of course, cannot be pleasant or favourable (दक्षिण) If, however, we insist on calling it दक्षिण, we must suppose it to be the right (दक्षिण) arm of Cupid Throughout the verse the word दक्षिण is played upon

The idea of forlorn lovers turning their backs at the moon is found in Kādambarī— इन्दुद्वेषपरिवर्तितदेहतया पृष्ठभागनिपतितै·... छिद्रितमिव शशिकिरणैः.

102. इतोऽष्टसु वक्रोक्ति· C P Vidyā says इत· सकाशादष्टसु वाक्येषु श्लेषवक्रोक्तिरलङ्कार । यदुक्त रुद्रटे—वक्त्रा यदन्यथोक्तं व्याचष्टे वान्यथा तदुत्तरद । वचनं यत् पदभङ्गेर्ज्ञेया सा श्लेषवक्रोक्ति· ॥

110 C P and Vidyā read अनुपपत्तिमतीमपि दु खिता for अनुपपत्तिमतीमतिदु खिता Malli and Jina also read अपि

111 C P, Vidyā and Jina (Text) read बिसम् (शम्) for हिमम् found in Malli, Jina and N The latter, however, gives बिसम् as a variant

112 C P reads जलजबालमृणालजलानिलै. for जलजनालमृणालजलादिभि found in Vidyā and N C P remarks जलादिभिरिति पाठान्तरम् । नालमृणालेति पाठान्तरम् Jina (Text) has जलजबालमृणालजलादिभि·, but Jina reads नालमृणाल, and remarks that, though नाल and मृणा mean the same thing, we have to suppose a difference in shape Malli reads जलजजालमृणालजलादिभि and says जलजजालै: पद्मसमूहैः.

113 C P mentions जल्पलता as a variant for कल्पलता.

115 C P., Vidyā, Īśānadeva, Malli and Jina read सुतालयमेतवान् for. . . मीयिवान् found in N Malli reads द्रुततरः for धृतदरः found in C P, Vidyā, N and Jina

17. Narahari reads भेदव्यपाकृतमिथ तिघातम् for भेदव्यपाकृति मिथ-प्रतिघातम् He says ताभ्यामक्रमेणाभिधीयमानमपि वद्वच: भेदेन वक्तृभेदेन अर्थभेदेन वा व्यपाकृतो दूरीकृतो मिथ प्रतिघातो विरोधः प्रतिबन्धो वा अश्रवणं प्रतीत्यजनकत्वं वा यत्र तादृशमेवाभूत् । तथाहि द्वाभ्या सकृदुच्चार्यमाणयो· परस्परमन्यार्थत्व वा स्यात् । अन्योन्य-

पराहृत्या अश्रवणं वा स्यात्। अर्थप्रत्यायकत्वं वा न स्यात्। तदत्र किमपि नास्तीत्यर्थः। C P, Mallı and Jına read भेदव्ययाकृति for भेदव्यपाकृति

121 Vıdyā, Mallı and Naraharı read भवद्विधाभिधाभिः for भवद्विधाविधाभिः found ın C P and N C P, however, mentıons the former readıng Naraharı says अथ संबोधने। तस्मात् भवद्विधानामभिधाभिर्वचोभि हेतुभिरपि कशिम्न शमना तया हेतुभूतया अनया भैम्या रुचिः स्वाभाविकी कान्तिः प्राप्तुमुचिता। कशिमानं शमं नयतीति वा। कशिम्न शमन यातीति वा। कशिमशमनया रुचिरिति रुचेर्वा विशेषणम्। See also Extracts

122 C P, Vıdyā, Mallı and Jına read लज्जापदम् for लज्जास्पदम्।

Extracts from C P—

18 तत् अद्भुतम् उदयति स्म। यत् तत्र तस्यां धरणिभृतो राज्ञः भुवि तत्पुत्र्यां दमयन्त्या विषये आलिभिः सखीभि विमृश्य बाष्पस्य अश्रुणो निरीक्षणात् अनुमितोऽपि नलः तापकरो न व्यभिचचार नल एवास्या विरहज्वरकर इति सखीभि सम्यगेव ज्ञातम्। यतो धरणिभृतः भुवि पर्वतप्रदेशे धूमभ्रान्त्या बाष्पस्य गोपालघटीबाष्पस्य निरीक्षणात् विमृश्य योऽनलो वह्निरनुमितो भवति तापकर स व्यभिचरति। यतो य संततोर्ध्वबहलधूमवत्त्वात् वह्निमानयं पर्वतः धूमवत्त्वात् इत्यनुमीयते तत्र वह्निर्भवत्येव अव्यभिचारी। अन्यत्र बाष्पेण व्यभिचरति। अत्र तु बाष्पेण लिङ्गेन अनुमितोऽपि नलो न व्यभिचरति स्म इत्याश्चर्यम्। तापकरोऽनल इति सन्धौ सति पक्षे नलः, पक्षे च अनल इति अकारप्रश्लेषे शब्दश्लेष।

20 यदि तया विधुश्चन्द्रो भानुमानमानि कया—विधुरमात्मानं मन्यते विधुरमानिनो भावस्तया। एकमपीदम् आवर्त्य द्विधा व्याख्येयम्। अहो आश्चर्ये। तु पुन. स चन्द्रः तस्या हृदयं कथ तथा अंशुभि अजिज्वलत्। किंभूतम्—वियोगभरेण यत् अस्फुटनं तेन स्फुटीकृतं दृषत्त्वं येन तत् तथाविधमपि कथं ज्वालयामास। चन्द्रस्य अविधुरत्वात् श्रीसूर्यवद्दीपनमनुचितमित्यर्थ [2]। अनुप्रासो विरोधश्च।

43 तया अथ मुहुर्यया भवत्येवं निन्दितश्चन्द्रो यया। तथा स्तुतो विधुन्तुदो राहुर्यया तया तथा सखी निजगदे उक्ता। वक्ष्यमाणयोरपि चन्द्रनिन्दाराहुस्तुत्योः सामान्येन प्रतिपादनात् अतीतत्वेन निर्देशः। यथा "क्रमादमुं नारद इत्यबोधि स" इति भविष्यति अपि नारदबोधे "'ददर्शावतरन्तमम्बराद्धिरण्यगर्भाङ्गभुव मुनिं हरि." इति[3] प्रागेव मुनिदर्शनस्य सामान्येन अतीतत्वेन निर्देश। अनुप्रास।

2 Naraharı says तया चन्द्रः सूर्य. इत्यमानि यदि अज्ञायि यद्यपीत्यर्थः। स पुनश्चन्द्र. वियोगातिशयेन स्फुटीकृतं दृषत्त्वं पाषाणभावो यस्य तदेवंविधमपि भैमीहृदयं तथा रविरिवांशुभि. कथमजिज्वलत् अहो। लोके अन्यदन्याकारेण कल्प्यमानं तत्कार्यकारि न भवति। अत्र तु विधुः सूर्यतया कल्प्यमानः तत्कार्यं सन्तापं करोतीत्याश्चर्यम्।

3 Māgha 1 1, 3.

44. हे सखि नराश्च सुराश्च अब्जभुवश्च तेषा मध्ये यावता यत्सख्यातेन अनेहसा ाले‍न यस्य यत् युगं भवति गणितशास्त्रेऽस्ति तेषामिव विरहिणामपि तत् युगं गणितागमे कथं न गणितम् । किंभूतम्—रतवतोः परस्पर रतियुक्तयो. यूनो· स्त्रीपुरुषयो क्षणैर्निमेष-कालावयवै ैश्चिन्मितम् एकेनैव वा क्षणेन मितं सख्यातम् । षष्ट्यधिकशतत्रयदिनैर्देवाना दिनम् । दिव्यवर्षाणा द्वादशसहस्रै कृतत्रेताद्वापरकलि इति चतुर्युगं देवाना युगम् । दैविकाना युगाना यत् सहस्रद्वयं तेन ब्रह्मणो दिनमेकम् । तथाहि परिगणनया ब्रह्मण. पञ्चाशता वर्षै. परार्धं परार्धद्वयं ब्रह्मण परमायु । यथेच्छं तेषा परिगणना । तथा प्रीतिमतो-र्यूनो ये क्षणास्तैरेतावत्सख्यै एकेनैव वा रतवद्युवक्षणेन विरहिणो युगं भवतीति कि न गणितम् । किल यस्तयो क्षण स वियोगिनोर्युगान्तकल्प । उपमातिशयोक्तिश्च ।

63. खलु इति मन्ये । य· पक्ष विरहिभिर्बहु मानम् अवापि । ण्यन्तमण्यन्तमपि वा । स पक्षः बहुल अजनि बहु मानमस्यास्तीति बहुल । सिध्मादिपाठात् लच् । अथवा बहु मानं लायते आप्यते बहुल । अथवा बहु लाति गृह्णाति इति बहुल । क्षयित्वे पूर्ण-चन्द्राभावात् अन्धकारपक्षोऽजनि । यत्र यस्या तिथौ तस्य बहुमानस्य अमिति. अतिमात्रता मितिरहितत्वं तैः सकलैरपि विरहिभिर्व्यरचि । कि सा तिथि अमीकृता अमावस्या कृता । अनमा अमा कृता अमीकृता । मान मा प्रमाणम् । न मा अमा । तस्या हि सर्वथा चन्द्रा-भावः । च्विप्रत्यये ईकार· । पक्षे बहुलशव्दः पुंल्लिङ्ग । यदाह—बहुलं भूरिवियतोर्बहुल पावके शितौ । कृष्णपक्षे तु बहुला[4] सुरभ्या नीलिकैलयो ॥[5]

76. त्वं पुरभिदा श्रीमहादेवेन अदृश्यता गमित. । कया—त्रिनयनत्वस्य या परिप्लुतिः[6] विप्लव· बाहुल्यं तया तस्या वा शङ्कया । यत हे स्मर त्वयि अक्षिगते दृश्यता गते किं कस्यचनापि त्रिभिर्नयनैर्न निरैष्यत अपि तु सर्व कोऽपि त्रिनेत्रोऽभविष्यत् । अत्युन्मत्तत्वात् अयमाभाणकोपन्यास । इण् गतौ ि ग्रातिपत्ति. स्यत् । भावे आत्मनेपदम् । अथच 'भवेदक्षिगतो द्वेष्य'' इति हलायुधस्मरणात्[7] त्वयि द्वेष्ये सति । अत्रानुमानं प्रमाण-माह । लोकः त्रिनेत्रो भवेत् कामस्याक्षिगतत्वात् । यस्य यस्य कामोऽक्षिगत स स त्रिनेत्र· । यथा श्रीमहादेव । तथा च अयं कामाक्षिगतत्वात् । तस्मात् त्रिनेत्र.। एकत्र द्वेष्यः, अपरत्र दृश्य· कामः । उत्प्रेक्षानुमानं च । अक्षिगत इति श्लिष्टम् ।

121. हे सख्यः कतिपयदिवसैः व. युष्माक वयस्यया दमयन्त्या स्वयमभिलष्य वरीयान् भर्ता वरिष्यते । तत्तस्मात् अद्य अनया सुतया भवद्विधाना सखीनां विधाभिः उपचारप्रकारैः रुचि. शोभा आप्तुमुचिता अर्हा पुनरपि स्वशरीरकान्ति प्राप्यताम् । कीदृशी

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4. Ms बहुल

5 He acandra's Anek˜ thasamgraha 3 666, 7

Vidyā says त्रिनयनत्वस्य यत् परिप्लुतं व्याप्तिस्तस्य शङ्कया । सर्वोऽयं जनो मा त्रिनेत्रो भवत्विति भयेन त्वमदृश्यः कृत· इत्यर्थः ।

7 Abhıdhānaratnamālā 2 211

इत्याह—कृशिमशमनया[8] कृशिमशमाय नयो यस्याः सा तथा। अथवा कया कृशिम्न कृशत्वस्य शमना[9] उपशमकारिता तया कृत्वा। अभिधाभिरिति पाठे अभिधाभिरुक्तिभि। अयमर्थः—कृशिमशमनया करणभूतया रुचि. कान्ति प्राप्तुमुचिता। अथ भवद्विधाभिधाभि· रुचि योग्यवरविषयोऽभिलाष कान्तिरेव वा प्राप्तुमुचिता।

CANTO V

4 C P reads इन्दुभुवन (चन्द्रलोक) for इन्द्रभवन found in Malli, Narahari and N Vidyā and Jina read इन्दुभवन (चन्द्रशाला) which is given by Nārāyana as a variant C. P mentions इन्द्रभुवन as a variant, but it is probably a mistake for इन्द्रभवन.

11 C P and Malli read यो द्रुमान् for युद्रुमान्. Vidyā reads यो द्रुमान्—यो नारद· तानतिप्रसिद्धान् द्रुमान् विवेद

17. विभवव्ययलब्धा (Malli and N) . बद्धा (Jina and Vidyā) .. सृष्टा C. P, Jina and Malli read संपद्. for श्रीभराः found in C P and others

34 C P, Vidyā, Jina and Malli read वसुमतीकमितारः for वसुमती मितार·.

49 All except N read निर्गमनेन for निर्गमितेन

2 C P and Vidyā read अर्घति for अर्हति

5 Malli alone reads याचनोक्तिविफलत्वविशङ्का-
त्रासमूर्छनचिकित्सितमेतत् for
सार्थनोक्तिविफलत्वविशङ्का-
त्रासमूर्छदपमृत्युचिकित्सा।

94 C P, Vidyā, Malli and Narahari read अमृतादाम् for अमृतादम्

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8 Cf Vidyā— कीदृशी रुचिरित्याह—कृशिम्न· कृशत्वस्य शमा शान्त्यै नयो यस्या· सा। यया रुच्या अस्या कृशत्व शाम्यतीत्य:। Nārāyana says कृशिमानं शर्म शान्ति नयति प्रापयतीति कृशिमशमनया (रुचि·)। नयतेः पचाद्यच्। कृशिम्न· शमनया इति भैमीविशेषणं वा। पक्षे नन्द्यादित्वादनः।

9 Cf Malli— सखीनामभिधाभि· उक्तिभिर्या कृशिमशमना कार्श्यनिवर्तना तया उपायभूतया रुचि· कान्ति· etc

·1 0. C P, Vıdyā, Īśānadeva and Narahari read भास्करस्य कतमस्तु तुलास्ते for भास्करस्य कतमस्तुलयास्ते The former readıng ıs mentıoned byNārāyana as a varıant. C P says भास्करस्य तुला सदृश कतम आस्ते । "तुल्यार्थैरतुलोपमाभ्या तृतीयान्यतरस्याम्" इति तुलाशब्दप्रयोगे प्रतिषेधात् शेषलक्षणा षष्ठयेव Naraharı remarks धर्मधर्मिणोरभेदात् तुलाशब्दस्तुल्ये प्रयुक्तः.

110 C P remarks–कुमारीत्यत्र अमङ्गलदाय्यश्लीलत्वं न शङ्कनीयम्। अभिप्रेतमित्यादिवत् दोषस्य लोकेन सवीतत्वात्। तथाचोत्तरवृत्तिकार· स्वालं(कारे)—" असभ्यार्थान्तरमसभ्यस्मृतिहेतुश्च अश्लील "मित्यभिधाय " न गुप्तलक्षितसवृतानी "त्यपवादमसूत्रयत् (Vāmana's Kāvyālamkāra 2 1 15, 16) ।[1] अप्रसिद्धलाक्षणिकलोकसवीतासभ्यपदं नाश्लीलम्।

112 C. P, Vıdyā and Naraharı read भीमजार्थपरयाचनवाचे for.. चाटौ (N and Mallı) N remarks याचनवाचे इति पाठे प्रार्थनवचनाय।

113. व्यतियताम्—" न गतिहिंसार्थेभ्य " इति प्रतिषेधात् " कर्तरि कर्मव्यतिहार " इति प्राप्तस्य आत्मनेपदस्य अभावे शंतृप्रत्यय· C P

115 C. P, Vıdyā, Mallı and Jına read विधत्त for निधत्त

117 C P., Vıdyā, and Jına read रोहिणीरमणवंशभुवेव for. ... भुवैव. Jına says यथा चन्द्रकुलप्रभवेणोच्यते तथा त्वया नोक्तमित्यर्थः Mallı reads रोहिणीरमणवंशभवेन.

121 C P and Mallı read प्रस्मृत·, lıke Nārāyana Vıdyā and Jına read विस्मृतः. C P remarks अत्र प्रस्मृति· विस्मरणे रूढेः, न तु योगात् प्रकृष्टस्मरणे।

132 C. P, Vıdyā and Īśānadeva read यान् परं प्रति परेऽर्थयितारः for यान् वरं प्रति . .found ın other commentators. C P says यान् अस्मान् प्रति परं केवलं परे अन्ये ग ा अर्थयितार·।

133 C P., Vıdyā and Jına read दानजनितोरुयशः ीः for दानजनिजोरुयश·श्रीः (Mallı and N)

1 5. C. P., Vidyā, Īśānadeva, Malli and Narahari read इष्टिम् for इष्टम्. Vıdyā, Jına (comm) and Malli read धर्मार्थि lıke N C. P, Jına (Text), Īśānadeva d Narahari read धर्मार्थिम्. ee Extracts

1 ee al Extracts 8

Extracts from C P—

29 यस्मादेनं युवान सा प्रसिद्धा योगिना धीः बुद्धिरपि न पश्यति। योगिनोऽतीन्द्रियज्ञा अपि न जानन्ति। यस्या योगिबुद्धे· पन्था यत्पथ यत्पथस्य अवधि परमाणु·। परमाणवो हि योगिप्रत्यक्षा। ततोऽपि सूक्ष्मतरं योगिबुद्धेरगोचरम्। किम्भूतम्—तया बालया दमयन्त्या निजमनसि एव परमाणौ ह्री लज्जा सैव दरी तत्र शयनशीलं हरिसिह कृतम्। च्विप्रत्यय·। यथा गिरिगुहास्थितं सिहं न कश्चन पश्यति। परमाणुपरिमाणं मन। काम सकल्पो विचिकित्सा श्रद्धा अश्रद्धा धृति अधृति ह्री· धी. भीरित्येतत् सर्वं मन एवेति श्रुते· मनःपरमाणुमध्ये लज्जा। तन्मध्येऽपि स्थितं सिंहं नृपं तत्रापि बालया गृहीतं क पश्यति। बालग्रहो हि दुर्मोक्षो भवति। तथा च मुरारि[2]—मनोऽपि शंकमानाभिर्बालाभिरुपजीव्यते। अषडक्षीणषाड्गुण्यमन्त्री मकरकेतन॥ परमाणुसद्भावे प्रमाणम्। अणुपरिमाणतारतम्यं क्वचिद्विश्रान्तं परिमाणतारतम्यात्, महत्परिमाणतारतम्यं यथा आकाशादौ विश्रान्तम्। अतएव च नित्यत्वम् तस्य सिद्धम्। यत: पर विभागो नास्ति स परमाणुः। कारणविनाशात् कारणविभागाद्वा वस्तुनो विनाश। परमाणोश्च कारणानि अवयवा एव न सन्ति। कुतस्तेषा विनाशात् विभागाद्वा विनाशोऽस्य सम्भवति। ततो नित्यत्वम्। निरवयवत्वाच्च अतीन्द्रियत्वम्। ततश्च योगिनामेव प्रत्यक्षा· परमाणव।

39· तस्य श्रीकृष्णस्य जैमिनिमुनित्वमुदीये जातम्। ईङ् गतौ। किम्भूतम्—विश्वरूपमूर्तिकलनात् धरणात् उपपन्नं घटमानम्। विश्वस्य मध्ये जैमिनिराचार्योऽपि मीमांसाशास्त्रे सूत्रकार। किञ्च तत्र सहस्राधिकरणमध्ये एकं विश्वेदेवाधिकरणं कलितमस्ति। अपर रूपाधिकरणं नाम कलितमस्ति। तत्र द्रव्यदैवतं हि कर्मणो रूपमिति रूपाधिकरणं विचारितमस्ति। इत्थं यो यो विश्वरूपकलनं कुरुते स स जैमिनि। श्रीकृष्णोऽपि विश्वरूपकलन कृतवान् तस्मात् जैमिनिरित्थमनुमानप्रमाणेनोपपन्नम्। सोऽपि जैमिनिर्ममाशनि वज्र व्यर्थता निनाय। यतो मखभुजां यज्ञभागभुजा देवाना विग्रहं शरीरमसहिष्णु·।

मन्त्रमयी हि देवता मीमासकाना न विग्रहवती। इदमग्नये इदमिन्द्राय चतुर्थ्यन्तनामपदं देवता। केचन वेदान्तिप्रभृतय नैयायिका वैशेषिकाः साख्याश्च विग्रहवती देवतामाहु। तदयुक्तम्—यतो विग्रहवत्त्वे सति युगपदनेकयजमानाना कर्मसु जायमानेषु एकमिन्द्रशरीरम् एकस्य यागे गतं तस्मिन्नेव काले अपरस्य हवि. कथ ग्रहीतुं शक्नुयात्। ऐश्वर्ययोगाच्चेत् अनेकशरीराणि कृत्वा युगपत् सर्वत्र प्रयास्यति, यथा योगी योगबलेन कैश्चित् शरीरैर्विषयान् सेवते, कैश्चित् उग्रं तपश्चरेदिति। तदपि न। न हि याः काश्चित् देवता यज्ञे भागं लभन्ते। तासा सर्वासामपि परमैश्वर्ययोगोऽस्ति। देवतामात्रस्यापि यागे भागसंबन्धोऽस्ति। तथा च अनुक्रमणीकार—"या काचित् मन्त्रे श्रूयते सा देवता चेतना अचेतना वा भवतु। क्वचिद्ग्राणा· क्वचिद्धनुः क्वचिन्मौर्वी"। निरुक्तकारोऽपि सूक्तभाजो हविर्भाजश्च देवता इत्याह। या यत्र हविर्भजते सा तत्र देवता। ततश्च विग्रहवत्त्वेऽङ्गीक्रियमाणे युगपदेकस्या देवताया हविर्ग्रहणे शक्तिमत्त्वाभावात् कर्मणामभावे वेदस्याप्रामाण्यं स्यात्। मन्त्रमयीत्वे तु अङ्गीक्रियमाणे

2 Anargharāghava 3 6

शरीराभावात् इदमिन्द्रायेति चतुर्थ्यन्तं पदं देवता। तस्या जात्या सर्वत्र एकत्वात् अनेकयागेष्वपि सबन्धो घटते। ततश्च वेदप्रामाण्यम्। इत्थं जैमिनिराचार्यो देवताना विग्रहवत्त्वं न सहते। ननु यदि विग्रहवत्त्वं नास्ति तत् कथं वज्रहस्त पुरन्दर इत्यादीनि श्रुतौ इन्द्रस्य हस्तविशेषणानि इत्याशंक्य आह। स ममाशनि वज्रहस्त इति विशेषितं व्यर्थतामर्थवादता निनाय। प्रशंसामात्रमिदम्। न पुनस्तथ्यरूपम्। यतो विरोधे सति अयं गुणवादो गौणमिदं वज्रहस्तमिति वाक्यम्। तथा च भट्टाचार्य –विरोधे गुणवाद. स्यादनुवादोऽवधारिते। भूतार्थवादस्तद्धानादर्थवादस्त्रिधा मत ॥ इति। अथवा मदशनिं व्यर्थता निनाय। जैमिनेः स्मरणे विद्युन्न पतति। तथा च—जैमिनिश्च सुमन्तश्च वैशम्पायन एव च। पुलस्त्य पुलहश्चैव पञ्चैते वज्रवारणा ॥ इत्यपि केचिदाहु। अनुप्रासो हेतुरतिशयोक्तिश्च।

124. अथ यमस्तमंहृष्टमनसमब्रवीत्। हे वीरसेनकुलस्य दीप यत् किमपीत्यौपाधिकमपि तम स्त्वामपि अभिबुभूषति। तत् किं चन्द्रवंशवसते नल षष्ठचन्तो वा पाठ. चन्द्रवंशवसतेस्तव सदृशम्, अपि तु न। तमसा दीपो नाभिभूयते चन्द्रान्वयोत्पन्नश्च। तमोऽज्ञानं च। दीपस्य हि स्वाभाविकस्तावन्न तमोऽन्वय। चन्द्रवंशोत्प स्य च न कारणवशात्। औपाधिक पुन. कश्चिदयमुपाधिनिरासेन निरसनीयः। त्रिधैव हि गुणान्वयो दृष्ट। यथा—स्वभावादंशुषु शौक्ल्यम्। पटे च कारणवशात्। स्फटिके च लौहित्यं जपाकुसुमोपाधेः। अत एव अभिबुभूषति इति इच्छासन्प्रयोग औपाधिकत्वज्ञापनाय। रूपकं तम.शब्दश्च श्लिष्टः।

127. यत् खलु स्तोककस्य चातकस्य चञ्चुपुटेन अर्थिना विमुखता अभाजि शेतिशब्दमात्रजनिता।[3] तथा च—नकुलं सकुलं ब्रूयादित्यादिस्मरणम्। तथाष्टमीनवमीचतुर्दशीषु देवीतिथिषु पिष्टस्य पेषणबन्धनादि न कुर्वन्ति। तत्र हि अपभ्रंशभाषया पीठदलनं पीठबन्धनमित्यादिव्यवहार। पीठस्य च देवीसबद्धत्वम्। अत शब्दमात्रादपि दोषोऽस्त्येव। तत् घनानां सङ्घे मेघवृन्दे म्लानिः कालिमा उल्लसति। किंभूते—शीतम् अभ्रपुष्पमपि दुष्प्रापं जलं दित्सति दातुमिच्छत्यपि। अथ च आकाशकुसुममपि दित्सति।

135 या अद्य ते तव नोऽस्माकम् इष्टिमभिलाषं प्रति प्रतिश्रुतिरङ्गीकारोऽभूत् दास्यामीति। किंभूता—स्व· स्वर्गस्य आह्लादिनी। त्वं ता धर्मार्थी प्रति[4] श्रुत्या वेदेन सह प्रतिभटीकृत्य प्रतिमल्लां कृत्वा अन्वितं सार्थकम् आख्यापदं नाम यस्या एवंविधा सृज। यथा वेदवाक्यं सत्यमेव तथा कुरु। अङ्गीकृतस्य दाने धर्मो भवति। अथ च इष्टि यागं प्रति या प्रतिश्रुति·[5] प्रत्याश्रवणम् अस्तु श्रौषट् इति वाक्यं तदपि उच्चैरुदात्त. नीचैरनुदात्त समा-

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3 C सेति

4 C धर्मार्थे ति प्रतिश्रुत्या वेदेन... ....

5 See Vocab sub voce Vıdyā says ता प्रतिश्रुतिमङ्गीकारं सृज कुरु। काम्–या ते प्रतिश्रुतिः नोऽस्माकम् इष्टिमभिलषितं प्रति अभूदासीत्, अस्माकमभिलाषं प्रति यस्ते अङ्गीकारः। कीदृशी–स्वरेण अङ्गीकारेण आह्लादते इत्येवंशीला स्वराह्लादनी। त।धर्मा र्।

हारः स्वरित इति पाठक्रमे प्रथमपठितेन, तथा 'ब्रूहि–प्रेष्य–श्रौषट्–वौषडावहानामादे' इति उदात्ताधिकारपठितसूत्रविहितेनाद्येनोदात्तेन स्वरेण आह्लादयति। सापि धर्मार्था अपूर्वार्था सान्वया च। यत श्रुतेराश्रावणस्य ओ श्रावयेति अध्वर्युणा उक्तस्य वाक्यस्य समनन्तरम् आग्नीध्रेण ऋत्विजा प्रतिभटीक्रियते। तथा च कात्यायन —"इध्मसनहनान्यादायो श्रावयेत्याह" "अस्तु श्रौषडित्यग्नीत्" इत्यभिधाय "एव सर्वत्राश्रुतप्रत्याश्रुतेषु" इत्याह[6]। यद्यध्वर्युः गाढं वदति तदाग्नीध्रोऽपि उच्चैर्वदति। यदि स उपांशु तदा अपरोऽपि मन्दमिति सादृश्यात् सान्वयता।

Naraharı explaıns the first two lınes thus—

अस्माकमिष्टिमिच्छा प्रति अस्मदिच्छापूरण इत्यर्थ तव या प्रतिश्रुति करोमीति प्रतिज्ञा अवाभूत्। कीदृशी—स्वराह्लादिनी स्वरेण मधुरस्वरेणाह्लादकारिणी ता प्रतिज्ञा धर्मार्था धर्मप्रयोजना श्रुतिप्रतिभटीकृत्य प्रमाणतया वेदप्रतिस्पर्धिनी कृत्वा अन्विताख्यापदाम् अन्वितमनुगतं सर्वत्र व्याप्तमाख्यापदं यया सा तामीदृशा कुरु प्रतिज्ञातार्थसपादनेन धर्म कीर्ति च सचिनुया इत्यर्थ। श्रुतिरपि देवानामिष्टि दर्शपूर्णमासादिकामुद्दिश्य प्रवर्तते। तथा आद्यस्वरेण ओकारेणाह्लादिनी आद्यस्वरैरुदात्तादिभिराह्लादिनी च। तथा धर्मार्था धर्मप्रतिपादिनी। चोदनालक्षणोऽर्थो धर्म इति धर्मस्य वेदैकगम्यत्वोक्तेः। तथा अन्वितमुचितमाख्यापदं यस्याः सा तादृशी। श्रूयत इति श्रुतिरिति द्वितीयोऽर्थ। अथ च न इष्टिं यागं प्रति ते या प्रतिश्रुतिः पूर्वमीमासा जाता। पूर्वमीमासाया श्रुतिप्रतिनिधित्वात्। कीदृशी—आद्यो य स्व स्वर्ग, आद्यो भोक्तव्यो यः स्वर्ग इति च तस्याह्लादिनी। (ता) धर्मार्था धर्मस्वरूपप्रतिपादनपरा कुरु। कि कृत्वा—श्रुतिप्रतिभटीकृत्य। कीदृशीम्—अन्विताख्यापदम् अन्वितस्यार्थस्य आख्या कथनं तत्र पदं व्यवसायो यस्याः सा। योग्येतरान्वितस्यार्थबोधकानि पदानीत्यन्विताभिधानवादिनो मीमासका। अथ च आख्याया अभिधायाः पदानि अभिधागोचरा इत्यर्थ। अन्वितानि परस्पर संबद्धानि आख्यापदानि अभिधेयार्था यस्याः सा तादृशीम्। आकाङ्क्षादिमद्भि पदै अभिहितार्था. परस्परससर्गमापन्ना वाक्यार्थता भजन्ति। अभिहितान्वयवादिनो मीमांसकाः। इति प्रथमार्धस्यैव तृतीयोऽर्थ.।

पुण्यार्थान् हि प्रतिमल्लान् कृत्वा अस्माकमङ्गीकारः कृत। कीदृशीम्—अन्वितं सान्वयं सार्थकम् आख्यापदं प्रतिश्रुतीति नामपदं यस्या तामन्विताख्यापदा श्रुतेर्वेदस्य प्रतिभटीकृत्य प्रतिपक्षीकृत्य। यतः प्रतिश्रुतेरीदृशोऽन्वयः। श्रुतेर्वेदस्य प्रतिभटा प्रतिश्रुतिः। या किल प्रतिश्रुति. सा इष्टं यागं प्रति भवति। सापि आद्येन उदात्तेन स्वरेणाह्लादते। सापि धर्मार्था भवति।

6 Kātyāyanaśrautasūtra 3 2 3, 4, 6 (Chowkhamba ed, p. 209).

CANTO VI

1. C P, Īśānadeva, Vidyā, Narahari, Malli and Jina read रथस्यदस्य for रथस्य तस्य found in N

. C. P and Īśānadeva read ता गाहमाना पुरमस्य दृष्टि-
रथाददे राजकुलातिथित्वम् for
ता गाहमानास्य चिर नलस्य
दृष्टिर्ययौ राजकुलातिथित्वम् found in N

Malli and Narahari follow the same reading as C P except that they read विगाहमाना.

15. C P Vidyā, Īśānadeva and Jina read प्रसादै for प्रसादात् (Malli, Narahari and N)

30 C P and Malli read तच्चित्तया for तच्चिन्तया found in Vidyā, Īśānadeva, N and Jina

32 Vidyā and Īśānadeva read प्राणानपि स्वान् सुदृशा like N, Jina and Malli C P reads प्राणानपि प्रांशुदृशा .

36 Vidyā, C P and Malli read उपत्यकासु for अधित्यकासु. Nārāyana admits that उपत्यकासु इति पाठ साधीयान्

Vidyā reads अधत्त for व्यधत्त—विश्रान्तिमधत्त स्थिति कृतवान्.

45. हारिद्रभङ्गाय—Nārāyana explains it as हरिद्राच्छेदाय सुवर्णच्छेदाय वा. Vidyā takes हारिद्र in the sense of 'gold' only

48 C P, Vidyā and Malli read विवेद for व्यवित्त

51. आलिङ्गितालीक . Acc to Vidyā, आलिङ्गितमलीकमसत्यं परस्परमन्योन्यं येन तत् आलिङ्गितालीकपरस्परम् एवंभूतमन्त मनो यस्य नलदमयन्त्योर्युग्मस्य तत्तथाभूतम् । एतेन अलीकभैमीगृहीतचित्तेन नलेन भैमी आलिङ्गिता। भैम्या अ लीकनलगृहीतचित्तया सत्या नल आलिङ्गित: । परमन्यत्रवदीक्षमाणत्वात् सत्यं ज्ञानं न बभूवेत्यर्थ· । Nārāyana's explanation is simpler—आलिङ्गितं यदलीकं परस्पर तस्यान्तर्मध्ये तथ्यं सत्यमपि मिथ· परस्परं परिषस्वजाते आलिलिङ्गतु ·

53 See Extracts for variants

54. Malli alone reads सर्वत्र सवाद्यमबोधमानौ—तौ सर्वत्र सर्वविषयेषु संवाद्यं मिथ·संवादार्हं परस्परानु पमित्यर्थ । अलीकमसत्य परस्परन्तु आलोक्य अबोधमानौ मिथ्येत्यमन्यमानौ केलिरसात् विरन्तुं न शेकतु . सर्वत्र संवाद्यमबाधमानौ is the common reading

C P reads रूपश्रिया तथ्यकरम् for रूपश्रियातिथ्यकरम्[1] Vıdyā has the latter readıng lıke Nārāyana and Mallı, but, unlıke N, he takes अबाधमानौ as ıntransıtıve Thıs makes the veıse very sımple—तौ भैमीनलौ अलीकं परस्परमन्योन्यमालोक्य दृष्ट्वा तु पुन केलिरसात् क्रीडानुरागात् विरन्तुं न शेकतु. । कीदृशमन्योन्यमित्याह—सर्वत्र संकेते संवार्द, यथा नलेन श्रुता भैमी तथा दृष्टा, यथा भैम्या नल· श्रुत तथा दृष्ट इत्यर्थ: । तथा रूपश्रिया लावण्यशोभया परमुत्कृष्टम् आतिथ्यकरं लक्षणया विलोकनीयम् । किमिति केलिरसात् विरन्तुं न शेकतुरित्याह—अबाधमानौ अप्रतिषेधौ । न हि तयोरलीकं परस्पर विलोकमानयो बाधास्ति स्वेच्छया विहरणात्. Jına's first explanatıon ıs lıke Nārāyana's— (परस्परम्) अबाधमानौ सत्यत्वेन मन्यमानौ. Hıs second explanatıon ıs lıke that of Vıdyā—अथवा परस्परमलीकमालोक्यावगम्यापि अबाधमानौ पुन पुन. प्रवर्तमानौ सन्तौ केलिरसात् क्रीडाकौतुकात् न विरतौ Īśānadeva sımply reproduces Vıdyā's ınterpretatıon

56 Vıdyā and C P read पुन पुनस्तत्र पुन for पुन पुनस्तत्र पुर found ın Mallı and N

57 C P, Naraharı, Vıdyā, Īśānadeva and Mallı read विदर्भराजप्रभवानिवासम् for भिरामम् found ın N

66 Vıdyā, Īśānadeva, C P and Mallı read हरभीतिगुप्ते for हरभीतिगुप्ते found ın N The former seems to be the more natural readıng Mallı says हरभीत्या गुप्ते गुप्त्यर्थमित्यर्थः संबन्धसामान्ये षष्ठी Vıdyā says हरभीतिगुप्ते ईश्वरभयगोपनात्

Nārāyana expounds the compound as हरभीतिगुप् ते—(स्मर:) ते (पयोधरे) हराद् भीतिस्तस्याः सकाशादात्मानं गोपायतीति हरभीतिगुप् एवभूत· सन् खेलति He takes गुप्त as a क्त form also, but hıs ınterpretatıon ıs farfetched—हरेण पार्वत्याः सकाशाद्भीत्या गुप्ते अमर्दिते...अस्पृष्टेत्यर्थे कुचविशेषणं वा.

Jına reads हरभीतिगुप्तः—हरात् या भीति तस्या· सकाशात् आत्मानं गोपायतीति हरभीतिगुप्तः एवंविध सन् स्मर........ । हरभीतिगुप्तेरिति पाठे हरात् भीति हरभीतिः तया गुप्तिस्तस्या आत्मरक्षणात् कारणात् ।

Naraharı reads हरभीतिगुप्ते , but says हरभीतेर्गुप्तिः रक्षणं तस्या हेतो· । गुप्ते इति पाठे गुप्तं रक्षणं तन्निमित्ते । यद्वा हरभीते सकाशादात्मानं गोपायतीति हरभीतिगुप् क्विबन्त· ईदृशः स्मर. ते तव पयोधरे खेलति.

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1. Naraharı reads रूपश्रिया तृप्तिकरम्

71 C P and Vidyā read ससज्जे for स जज्ञे found in Narahari, Malli and N C P and Vidyā take the compound स्वघात . इस as a कर्मधारय Nārāyana takes it as a बहुव्रीहि qualifying Nala

76 C P, Narahari, Vidyā and Malli read भैम्याम् for भैम्या

83. देवे धवे—Vidyā and Malli read देवे भवेत्, C P reads देवे वरे.

84 लघूकृतस्वं बलियाचनेन Vidyā remarks—यदुक्तम्—तृणं लघु तृणात्तूल तूलादपि हि याचक । वायुना किं न नीतोऽसौ मामपि प्रार्थयिष्यति ॥

87 C P and Vidyā read काचनापि for काचनायि

95 C P, Narahari, Vidyā and Malli read इन्द्रादरिणी referring to Damayantī

N reads इन्द्रादरिणी —अहं ते गिरोऽश्रौषम् । किंभूता गिर —इन्द्रे आदरोऽस्त्यासा ता·

96. C P, Vidyā, Malli and Narahari read नैन्द्री for मैन्द्री–इन्द्रसबन्धिनी दया माम् अनुतापिका नाभूत्·

99 C P, Vidyā, Malli and Narahari read आयतिम् for आयती and connect द्वे with शर्करे.

100 C P, Vidyā and Īśānadeva read कर्मकृष्टे for कर्मकृष्टे found in Malli, N and Narahari The latter says कर्मणा पुण्येन आनीते आयुषि विनष्ट एव य. स्वर्ग नरान् प्राप्नोति

102 C P and Vidyā read अनादिधा विश्वपरम्पराया for अनादिधावि–स्वपरम्पराया found in Malli and N

C P, Vidyā, Narahari and Malli read पर्यनुयुज्य कार्य for पर्यनुयोगयोग्य . See Extracts

Jina reads अनादिधाविस्वपरम्पराया·, like Nārāyana, but remarks आदिं दधातीत्यादिधा न आदिधा अनादिधा आदिरहिता एवंविधाया विश्वपरम्पराया हेतुस्रज स्रोतसि इति केचित्। मीमासकसिद्धान्ते अदृष्टसहकृतस्य जीवात्मन· कार त्वम्। वेदान्तनैयायिकादिसिद्धान्ते अदृष्टसहकृतस्य ईश्वरस्य कारणत्वम् ।

Narahari who reads अनादिधाविस्वपरम्पराया. says न विद्यते आदिर्यस्मिन् कर्मणि तथा धावन्तीत्यनादिधावीनि वस्तूनि तेषा परम्परा तस्या:। यद्वा अनादिधाविना स्वेषामात्मना नलभैमीलक्षणाना परम्परा । युगे युगे हि नलभैमीसंबन्ध· श्रूयते, न ति न्दभैमीसबन्ध इति हेतुस्रज हेतूनां कर्मणां स्रक् तस्या. स्रोतसि प्रवाहे निरन्तरप्रवृत्तौ

ईश्वरे वा एष जन अधीनधी । कर्माधीन ईश्वराधीनो वाऽयं जन , न तु स्वतन्त्र इत्यर्थः· Naraharı mentıons C P's readıng as a varıant अनादिधाविश्वपरम्परेति पाठे अनादिं धत्ते इत्यनादिधा अजन्त· स चासौ विश्वपरम्परा च तस्या इत्यर्थ'. Īśānadeva explaıns both readıngs and remarks on अनादिधा—तद्धितानामाकृतिप्रधानत्वात् सङ्ख्याया अन्यस्मादपि धा.

105 C P, Vıdyā and Mallı ıead परिहारयन्ति for परिहापयन्ति.

107 C P, Vıdyā, Īśānadeva and Jına read अग्राग्रजाग्रन्निभृतापदन्धु· for अध्वाग्र Mallı reads अग्राध्वजाग्रन्निभृतापदन्धुम्—अग्राध्वनि पुरोमार्गे जाग्रत् निभृता आपदेवान्धु· कूप तं प्रतिबन्धुमर्हो निवारयितुं शक्तो बन्धुः स्याद्यदि स जनो बन्धुजन· कार्यवित् कार्यज्ञोऽपि प्रश्नपर्यन्तं तूष्णीमास्ताम्. But thıs ıs hardly the meanıng of the verse

Extracts from C P

2. सोऽधीशो दूतधर्मे स्थिरधीः सन् भैम्या समं वियोगम् अन्तरायं नाजगणत्। उर्वश्या अपत्यं मुनिरगस्त्य. पयोधिपाने दुर्वारमपि और्वं वडवानलं यथा अन्तरायं विघ्नरूपं नाजगणत्। और्वशेयो मैत्रावरुण इत्यर्थ.। यदुक्तमनुक्रमण्या मित्रावरुणयोर्दीक्षितयोरुर्वशीमप्सरस दृष्ट्वा वासतीवरे कुम्भे रेतोऽपतत्। ततोऽगस्त्यवशिष्ठावजायेतामित्यत्रेतिहासः—प्राजापत्यो मरीचिर्हि मरीचेः कश्यपोऽभवत्। तस्य देव्योऽभवन् जाया दाक्षायण्यस्त्रयोदश ॥ तासु देवासुराश्चैव गन्धर्वा पन्नगोरगाः। वयांसि च पिशाचाश्च जज्ञिरेऽन्याश्च जातयः ॥ तत्र त्वेकादितिर्देवी द्वन्द्वशोऽजनयत् सुतौ। द्वन्द्वं तस्यास्ततो जज्ञे मित्रश्च वरुणश्च ह ॥ तयोरागतयोश्चात्र दृष्ट्वाप्सरसमुर्वशीम्। रेतश्चस्कन्द कुम्भे न्यपतत् वासवतीवरे ॥ तेनैव तु मुहूर्तेन वीर्यवन्तौ यशस्विनौ। अगस्त्यश्च वशिष्ठश्च भ्रातरौ सबभूवतुः ॥ उदियाय ततोऽगस्त्य शम्यामास्ते महातपा.। मानेन समितः पश्चात् यस्मात्तस्मान्मान्य इहोच्यते ॥ यद्वा कुम्भादृषिर्जात कुम्भे वापि हि मीयते। कुम्भ इत्यभिधान तु परिमाणं तु दृश्यते ॥ इति प्रासङ्गिकोऽगस्त्यवाचकमान्यशब्देतिहासः। कालिदासस्यापि 'रघुनाथोऽप्यगस्त्येन मानसदर्शितात्मना' इति केचित् पठन्ति[2]। मानं कुम्भ इत्यर्थ कालश्च।

7. असौ राजा नल· सारथिना सनाथात् रथात् अवतीर्याशु पुर विवेश। भानोरिदं भानवीयम्। वृद्धाच्छ। यथा भानो· श्रीसूर्यस्य संबन्धिना बिम्बात् निर्गत्य अंशूना किरणानां संघः सौधाकरं चन्द्रस्य सबन्धि मण्डलं विशति। दैवै. पीतं चन्द्र सुषुम्नाख्यो रविरश्मिराप्याययति। अनुप्रास उपमा च पर्यायश्च।

51 तौ दमयन्तीनलौ मिथ. परस्परं तथ्यं सत्यमेव अबाध्यं परिषस्व· ते। क्त—आरि ङ्गितालीकपरस्परान्तः आलिङ्गितं यदलीकं परस्पर तस्यान्तः मध्ये। अलीकालिङ्गनमध्ये

2 Raghu 15 54 The current readıng ıs मार्गसंदर्शितात्मना.

सत्यमालिङ्गनं जातम्। अथवा आलिङ्गितालीकपरस्परम् अन्तश्चित्तं यत्परिष्वङ्गे इति क्रिया-विशेषणं तथ्यविशेषणं वा। गृहीतालीकभैमीचित्तेन नलेन सत्यभैमी आलिङ्गिता। अलीक-नलाविष्टचित्तया भैम्या च सत्यनल आलिङ्गित । अत्र हेतुगर्भं विशेषणम्। किं कुर्वाणौ—अन्योन्यमन्यत्रवत् अन्यप्रदेशे स्थिताविव ईक्षमाणौ विलोकयन्तौ। क्व—परस्परेण अध्युषितेऽपि आश्रितेऽपि देशे। एकत्र स्थितावपि सत्यावपि तौ यथा नित्यं भ्रान्त्या मिथ्यालिङ्गनमनुभवत तथैव आत्मानं भ्रान्त्यालिङ्गितं मन्येते स्म। पर भ्रान्तिरपि यस्मात् भ्रान्तिकाले सत्येव भवति। यथा स्वप्न. स्वप्नव्यवहारकाले सत्य. पश्चात् बाध्यो भवति, तथालीकालिङ्गनमपि तत्काले सत्यं पश्चात् बाध्यम्। यथा च शुक्तिरजतं तत्काले सत्यं पश्चात् बाध्यम् । परमयं विशेष । भ्रान्त्या दृश्यमानस्य शुक्तिरजतादेरीदृशं भयं भवति, यदिदं क्षणेन यदि बाध्यं भविष्यति तदा मम रजतप्राप्तिर्न भविष्यति। अत्र तु सत्यालिङ्गनेऽपि भ्रान्त्यालिङ्गनसदृशी प्रतीतिर्जाता।

अत्र वादिना विप्रतिपत्ति । सत्ख्यातिवादी सांख्य । भ्रान्तौ शुक्तिमस्तके यद्रजतं ख्याति प्रतिभासते तत् सदेव क्वापि विद्यमानमेव । असत्ख्यातिवादी बौद्ध । शून्यवादी माध्यमिक । असदेव शून्य रजतं भ्रान्त्या ख्याति । अन्यथाख्यातिवादी नैयायिको भाट्टश्च। अन्यथा वर्तमान रजतं भ्रान्तिदोषवशात् पुरोवर्तिदेशे शुक्तिमस्तके अन्यथा ख्याति। यतस्तस्य मते अभावोऽपि भावात्मक.। इह भूतले घटो नास्ति इत्युक्ते घटाभावो नाम भूतले[3] न तु सर्वथाभाव । तथा इदं रजतमित्यर्थ । भ्रान्तौ नेदं रजतमित्यनेन बाधक-ज्ञानेन अन्यथाभावमात्रं बाध्यते न तु रजतम्। तथा अनिर्वचनीयख्यातिवादी वेदान्ती। इदं रजतं सन्न भवति बाध्यत्वात्। तथा असदपि न भवति प्रतीयमानत्वात्। तथा सदस-दपि न भवति भावाभावयो. परस्पर विरोधात्। न च सदसद्भ्यामपर. प्रकारोऽस्ति। तस्मात् केनापि प्रकारेण निर्वक्तुमशक्यत्वात् अनिर्वचनीयं रजतं ख्याति । अख्यातिवादिन प्राभाकरा । इद रजतं न ख्याति न प्रातिभासिक भाति। किन्तु सत्यमेव, यदेते ग्रहण-स्मरणविज्ञाने सत्ये[4]। तथाहि वणिग्वीथ्यादौ कान्ताकङ्कणादौ च गृहीतं सत् चाकचिक्यादि-श्वेतभास्करत्वादिसादृश्यात् पूर्वानुभवसंस्कारोद्बोधे सति शुक्तिमस्तके तदेव रजतं स्मृतम्। ततो द्वयमपि सत्यम्। इदं पुरोवर्ति सत्यं रजतम्। पूर्वानुभवात् स्मृतं तदपि सत्यम्। अयं च श्लोक: प्राभाकराभिप्रायेण कविना कृत ।

अन्योन्यमन्यत्रवदीक्षमाणौ तौ दमयन्तीनलौ मिथ· परस्परं तथ्यं परिषस्वजाते। क्व—आलिङ्गितस्य अलीकस्य परस्परस्य अन्तर्मध्ये। यल्लोके सप्रतिपन्नमिदं परस्परं मिथुनम् अलीकालिङ्गितं तस्मिन् तथ्यं परस्परमालिङ्गितं बभूव। यत आरोपितरूपेण परस्परेण अध्युषितेऽपि पुरोवर्तिनि देशे अन्योन्यम् अन्यत्रवत् भ्रान्तिस्थलवदीक्षमाणौ जानन्तौ। अयमर्थः—तत्पूर्वमन्यत्र देशे नलेन क्वापि सत्यालिङ्गनमनुभूतं गृहीतम्। दमयन्त्या च सखीभि सहालिङ्गनमनुभवगृहीतम्। तदेवेदम् अध्युषितदेशे स्मृतम्। अतोऽन्योन्यालिङ्ग-नग्रहणज्ञानं स्मरण ज्ञानं चोभयमपि तथ्यमेव, न तु मिथ्या। अतस्तथ्यो मिथ·परिष्वङ्ग:

3 Mss भूतलं

4 C यत एते ग्रहणस्मरणे द्वे ज्ञाने सत्ये।

स्मरणज्ञानस्य अबाधितत्वात् इति मीमांसकैकदेशिना प्राभाकराणामाशय । अतोऽन्योन्यपरस्परमिथ शब्दानामपौनरुक्त्यम् । अन्योन्यशब्द एक· पूर्वानुभूताश्लेषवाची । अपर परस्परशब्द पुरोवर्तिनि देशे स्मरणज्ञानवाचक. । तृतीय. अपरवादिना संप्रतिपन्नाम् अलीकता भ्रान्तिसज्ञाम् अन्त्य ग्रहणस्मरणज्ञानयोरेकत्र मेलक । चतुर्थो मिथ शब्द प्राभाकरसिद्धान्तसिद्धा प्रतिज्ञा प्रतिपादयति। अत सर्वप्रकारेण तथ्यं मिथस्तौ परिषस्वजाते। अनुप्रास । तृतीयपादस्य पक्षान्तरव्याख्याने हेतुरपि ।

53. तौ पथि पुनस्तथ्यं स्पृशन्तावपि न श्रद्दधाते न मेनाते । यतो विशेषेण मुग्धौ। किं कृत्वा—प्रथमस्य स्पर्शस्य अतिहर्षेण आदृता या सत्यमति. सत्यबुद्धि तया प्रवृत्य प्रवृत्ति कृत्वा । तर्हि कथं न श्रद्धा चक्रतुः इत्याशङ्कयाह—मिथ्याज्ञानेन[5] पूर्वाभ्यस्तेन सत्यत्वेऽपि प्रतिलब्धो बाधो याभ्यां तौ तथा। सत्यत्वस्य बाधितत्वात् मिथ्यात्वमेव ज्ञातवन्तौ[6] । उक्तनिमित्ता विशेषोक्ति ।

54 तौ केलिरसात् क्रीडारमात् विरन्तु निवर्तितुं न शेकतु । तु पुनः परस्परम् अलीकम् आलोक्य । किंभूतं परस्परम्—परं केवलं तथ्यकर सत्यत्वकरम् । आतिथ्यकरमिति क्वचित् पाठे लक्षणया दर्शनीयम् । यतो रूपश्रिया सर्वत्र सवाद्यं समुद्यते सवाद्यम् । न तु रूपेण क्वापि परस्परं सवदति । किंभूतौ—अबाधमानौ । यदा पूर्वज्ञानमुत्तरज्ञानेन बाधमानौ भवत· तदा तथ्यं न स्यात् । तथाविधमपि सत्यं परस्पर क्रीडानुरागमोहेन अलीकमिव जानीत· स्म ।

66 यत्र सभाया सखीभि काचित् सखी इत्यूचे । किंभूता—अर्धचन्द्राभनखाङ्कचुम्बी कुचो यस्याः । नखाङ्कं चुम्बति इति णिनि ।

इतीति किम्-कि स्मरस्ते पयोधरे स्तने कुम्भे एव नान्यत्र नावा वेडया[7] नखाङ्कच्छलात् खेलति । कुत·—हरात् या भीतिर्भयं तस्या गुप्ते रक्षणात् कुम्भ एव निलीन खेलति । अथवा इति बुद्ध्या यत् पार्वतीभयेन हरस्ता स्त्रियं न पश्यति । अथवा हरोऽपि एतद्दर्शनमोहितो मम वशग इत्यभिप्रायेण निर्भय । अथच पय उदकं धरतीति पयोधरो जलाशयस्तत्र नावा खेलति । अनुप्रास उपमा रूपकमुत्प्रेक्षा च ।

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5 C मिथ्यात्वेन ।

6 C P reads मिथ्याप्रतिलब्धबाधौ, like N Mallı reads मिथ्याप्रतिलब्धबोधौ and says सत्योऽयं स्पर्श इति बुद्धचा प्रवृत्य पुनर्व्यावृत्य मिथ्याप्रतिलब्धबोधौ प्रवृत्तेऽपि स्पर्शालाभात् मिथ्येति निश्चितबोधौ मिथ्येति बुद्धवन्तावित्यर्थ.. Naraharı reads प्रवृत्तमिथ्याप्रतिलम्भबाधौ and says स्पर्शजातनिर्भरानन्दस्वीकृतसत्यज्ञानेन प्रवृत्तो मिथ्याप्रतिलम्भस्य मिथ्याज्ञानस्य बाधो ययोस्तौ भैमीनलौ । बहुसमयालीकालिङ्गनवासनया सत्यालिङ्गनेऽप्यसत्यताभ्रमो जात । स च हर्षातिशयनिर्णीतयथार्थेन ज्ञानेन बाधित. । पुनरपि वस्तुसत्यालिङ्गनमेव प्राप्त तथापि तयोरालिङ्गनसत्यताया न विश्वासो जात इत्यर्थ. ।

7 C वेडया ।

100 को धीरो विद्वान् तम् आपातसुखोन्मुखं तत्कालरम्यं परिणामविरस नाकम् अपथ्यसदृशं बुभुक्षते। य· स्वर्ग· प्रारब्धकर्मण कृष्टे: क्षयात् प्रकर्षेण क्षीणे त्रुटिते एवायुषि जीविते कर्मण सुकृतादे. कृष्टे. कर्षणात् नरानुपतिष्ठते उपश्लिष्यति। सगतिकरणे अत्रात्मने· पदम्। न तिष्ठति आयुष्युपतिष्ठते स्वर्ग यथा अपथ्यम्। कर्मकृष्टे कर्मवशात् प्रक्षीणे आयुषि नभनुपतिष्ठते, न तिष्ठति आयुषि। तदपथ्यं तत्कालरम्यं को भोक्तुमिच्छति।

102 हे आर्या सख्य एष मल्लक्षणो जन· अनादिधा बीजाङ्कुरन्यायेन नित्याया विश्वपरम्पराया स्रोतसि प्रवाहे आयत्तधी परतन्त्रबुद्धि। न स्वतन्त्र इति मीमासका। स्वभाववादिनोऽपि च[8]। अनादिरेव अनादिधा। तथा एष जनो हेतुस्रज कारणमालाया प्रवाहे आयत्तधी। पूर्वपूर्वशुभाशुभै कर्मभि कारणैरुत्तरोत्तर जन्म प्राणिना न स्वतन्त्रम् इत्यदृष्टकारणवादिनो नैयायिका मीमांसकाश्च। ईश्वरे वा आयत्तधी। ईश्वरशब्देन मायाशबल ब्रह्म उच्यते इति वेदान्तिन। अथवा ईश्वरोऽशरीरी जगत्कर्ता इति नैयायिका। "ईश्वर-प्रेरितो गच्छेत् स्वर्गं वा श्वभ्रमेव वा"। ईदृश परतन्त्रो मल्लक्षणो भवतीभिः पर्यनुयुज्य पूर्वपक्ष कृत्वा कि कार्यः। न किमपि मम परतन्त्राया पार्श्वात् कारयितव्यम्[9]। विश्वपरम्प-रायामिति मुख्यः पाठ.। विश्वपरम्परायाम् आयत्तधी। अनुप्रासो हेतु समुच्चयश्च।

109 हे दूति अहं परेतभर्तु दूती निरास्थं निराकृतवती तदा आगमनक्षण एव स्थिरा आस्था यत्र तद् यथा भवति तथा आयातवतीमपि। कथं निरास्थम्–आशु वेगेन शीघ्रम्। केनेव—मनसा इव निरास्थम्। यथा मनोऽस्थिर तथा वेगेन निराकृता। यतः प्रेतानां भर्ता परेतानां किल मनोऽस्थिरतया आशु गच्छति। तथा अनिलसख्यभाजो वह्नेः दूती नभस्वता इव आशु निरस्तवती। वायुरस्थिरो भवति। अम्बुपतेरपि दूती निरास्थम्। त्रिस्रोतसा इव आशु निराचकार। यथा गङ्गा त्रिभिः प्रवाहैः वहति तथा निरास्थम्। अथवा एकैका दूतीम् निरास्थम्। किंभूताम्—मनसेव दूतीम्। यथा मन -कल्पिता दूती मिथ्या भवति। प्रेताना हि मन एव न तु शरीरम्। द्वितीया नभस्वता इव दूतीम्। यथा वायुमयी दूती मिथ्या न तु पारमार्थिकी। यस्य वायुना मैत्री तस्य दूत्या. कियत् प्रामाण्यम्। तृतीया त्रिस्रोतसा इव दूतीम्। यथा प्रवाहेण दूती न किञ्चित् प्रमाणरूपाम्। तथा त्रयमपि निरास्थम्। दूतीत्रय मनोराज्यरूपं वायुः पानीयं च भूत्वा-गतम्। अथवा मन.प्रभृतीनां त्रयाणामपि परेतभर्त्रादित्रितयाधीनत्वात् मनसा इव आशु आयातवतीम्, नभस्वता वायुनेव आशु आयातवतीम्, त्रिस्रोतसेव आशु आयातवती निरास्थम् अहं निरास्थम्। अन्यस्तु निरास्थदिति पठन् [10]व्याचष्टे—"हुताशकीनाशजलेश-दूतीर्निराकरिष्णोरित्युक्तम्। तन्निराकरणं कविराहेति। केचिन्निरास्थमिति पठित्वा दमयन्त्या वचनं कुर्वन्ति। तन्न संगतम्। उत्प्रेक्षावाक्यस्याघटनात् इन्द्रदूतीं प्रति निराकरणवचनस्य च

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8 C स्वभाववाचिनश्च त।।

9 Malli says पर्यनुयुज्य उपालभ्य किं कार्यं कारयितुं शक्य। कारयतेरचो यत्।

10. Vidyā reads निरास्थम् like C P.

निरर्थकत्वात् इति चाह ।" तत्तु(?) विचार्यम् । यतो दूती बभाषे इत्युक्त्वा मध्ये कवेरुक्तिः । उत्तरश्लोके च दमयन्त्या वचनं व्याक्रियते । इति कि केन सगतं सभावने च किं नाम अघटनम् । इन्द्रदूती प्रत्यन्यनिराकरणवचनमुपोद्बलनार्थम् ।

CANTO VII

6 C P and Vidyā read पान्थी for पान्था Jina remarks प्रियाङ्गपान्थीति ङीबन्त पाठश्चिन्त्य

12 C P reads नवा स काम, like Nārāyana Vidyā, Malli and Jina read नवामवाप्ताम्.

14 C P says अपितु पुनरमीषा वस्तु सदृशं चन्द्रादिकम् उपमा उपमानं यत् सा अपमान । उपमाया अपमान इति वा Viśveśvara says अमीषामङ्गानामुपमा समीकरण वस्तु यथार्थस्तु अपमानो लघूकरणम्

17 C P reads असबाध for असापत्न्य found in Vidyā, N and others

24 Most commentators including C P reads पुष्पम् for पौष्पम्

29 C P, Īśānadeva and Narahari read प्राशुद्युति for प्रान्तद्युति (N, Malli and Viśveśvara) Vidyā reads पाण्डुद्युति

32 Vidyā says निमेष एव यन्त्र तेन कृत्वा । य किल इक्षुप्रभृतीना सार आकृष्यते स यन्त्रेणाकृष्यत इत्यर्थ । तत्र च नरनेत्रहरिणनेत्रयो निमेषः प्रसिद्ध· । पद्मनिमेष -(दल)राशे सकोच· ।

37 C P, Vidyā and Jina read सह्रोजिह्नानाम् for सह्रोज्जिहाना. See Extracts Malli alone reads सह्रोज्जिहानम्.

38 Most commentators read सुधाभूर्बिम्बस्य for सुधाभूबिम्बस्य found in N, though some read मुखेन्दोः for मुखेन्दौ Narahari says अस्या मुखेन्दोः संबन्धी सुधास्थानभूतोऽधरः बिम्बस्य बिम्बीफलस्य प्रतिबिम्ब· सदृश. । अथवा न युक्त. । तस्य बिम्बीफलस्य द्रुमवति देशे वृत्ति लतासंबन्ध एव शोभमानत्वात् । अन्यत्र त्रुटितविशीर्णशुष्कत्वात् । अस्याधरस्य तु सा कान्तिर्विद्रुमे प्रवाले द्रुमरहितेऽपि सभाव्यमाना । अतो न युक्त· प्रतिबिम्बभाव इत्यर्थः । See also Extracts

43 For निमिच्छय see Extracts. Malli alone reads निमिल्य (निक्षिप्य). "डुमिञ् प्रक्षेपणे" ।

44. Trans follows Nārāyana, but Vidyā's explanation of the verse is simpler—बिन्दुवृन्दं बिन्दुसमूहो रदावलिद्वन्द्वति दन्तपंक्तिद्वयमिवाचरति । केषां बिन्दुवृन्दमित्याह—चन्द्रात् अधिकमतिरिक्तं यदेतत् अस्या दमयन्त्या मुखमानन-

तस्य या चन्द्रिका ज्योत्स्नास्तासा चन्द्राधिकैतन्मुखचन्द्रिकाणामेव घनाना मेघाना बिन्दुवृन्द-मित्यर्थ । कीदृश बिन्दुवृन्दमित्याह—तेभ्यो ज्योत्स्नामेघेभ्य सकाशात् किरणात् स्रवणात् पतनादिति हेतो दरायतमीषद्दीर्घम् । अथ स्थितदन्तपंक्तेर्युक्तिमाह-पुर सराणि अग्रगामीनि स्रस्तानि च्युतानि यानि पृषन्ति बिन्दवस्तानि द्वितीयानि यस्य तत् पुर सरस्रस्तपृषद्द्वितीयम् । एतेनादौ च्युता ये बिन्दवस्ते ऽधस्ताद्दन्तपंक्तिरासीत् । पश्चाच्च ये पतनोन्मुखा बिन्दवस्तैरुपरि-दन्तपंक्तिर्बभूवेत्यर्थ Jina while explaining this verse copies Vidyā

53 C P seems to read पौर्णमासम् for पूर्णमास्यम् found in N N says पूर्णमा आस्यं प्रारम्भो यस्य (हिमांशो.),यदुदये पूर्णिमास्ति i e, the full moon Vidyā also reads पूर्णमास्यम्, but his derivation is different See Extracts Viśveśvara, Malli, Jina and Narahari read पूर्णिमास्यम्. Jina says—कीदृश हिमांशुम्—पूर्णिमास्यं पूर्णिमायामास्या स्थितिर्यस्य तम् । पूर्णिमाया आस्यमिवेति वा । पौर्णमास्यमिति पाठे प्रत्ययश्चिन्त्य । दिगादिदेहांशाद् य इत्यनेन वा दिगादित्वात् समर्थनीय. । पौर्णमासमिति पाठस्तु सबन्धमात्रेण अण्प्रत्ययेन समर्थनीय· ।

Īśānadeva reads पौर्णमास्यम् (पूर्णमासीभवम्), and this might be the reading of Vidyā as well, in spite of my manuscript

In भ्रूलक्ष्म खण्ड दधदर्धमिन्दु, all except Nārāyana take भ्रूलक्ष्मखण्डम् as a single compound N, however, connects it with अर्धम्—अर्धखण्ड-मिन्दु भ्रुवावेव लक्ष्म कलङ्कं दधत्.

Viśveśvara says—अस्या मुखस्य पूर्णिमाया पौर्णमास्या आस्यं मुखं हिमांशुं चन्द्रं जित्वा पूर्णस्य प्रवृद्धस्य सतो महिमा महत्त्वमस्तु न । नेत्यत्र काकु । महत्त्वमेवाह—भ्रुवौ एव लक्ष्मखण्डं लाञ्छनशकलं दधत् दधानो यस्य मुखस्य तृतीयो भागो ललाटमर्धमिन्दु. खलु । मुखस्य भागाधिक्यात् महत्त्वमिति भाव . Narahari remarks मुखस्य तृतीयो भागश्चन्द्रस्यार्धम् । अतश्चन्द्रात् मुखमधिकमेवेत्यर्थ

65 C P. and Narahari read चिपिटौ and take it as a noun See Extracts and Vocab sub voce Nārāyana reads चिपिटे and takes it as an adj qualifying कर्णलते Vidyā reads चिपटौ, while he seems to read भ्रुवौ for भ्रुवो· Nārāyana gives चिपिटौ as a variant Acc to Vidyā—अस्या दमयन्त्या कर्णलते कर्णपाल्यौ तस्य कामस्य चापयो धनुषो किं ज्ये मौर्व्यौ । अस्या भ्रुवौ तच्चापयोश्चिपटौ दण्डभागौ । चापट इति लोके । ईदृशौ चिपटौ वंशस्य वेणोस्त्वग्भागो यत्र तौ तथा । स्मरस्तावच्चतुर्भुज, उक्तकारणत्वात् तस्य च धनुषी तयोश्च गुणौ दमयन्तीकर्णलते, वंशभागौ च दमयन्तीभ्रुवावित्यर्थः ।

Nārāyana's explanation is cumbrous—अस्या भ्रुवोस्तच्चापयोः भ्रूरूपयो-र्द्वयो· स्मरधनुषो चिपिटे विस्तृते कर्णलते एव वंशत्वगंशौ वेणुत्वग्भागौ ज्ये किम् । भैम्या

भ्रुवौ कामधनुषी कर्णौ मौर्व्यौ. Mallı and Vıśveśvara also read चिपिटे, but they make ıt qualıfy ज्ये Mallı says स्मरस्य चापयोरस्या भ्रुवौ अस्याः एव कर्णलते वंशस्य त्वगंशौ त्वग्भागमयौ चिपिटे अनते ऋजू ज्ये किम् He reads, however, चतुर्दोरुचिर· for चतुर्दोरुचित —चतुर्दोर्भि चतुर्बाहुभि रुचिर·

66 Mallı and Naraharı read सरूपता for सुरूपता Theır readıng hardly gıves any sense Naraharı says ग्रीवा आलिङ्गयताम् आलिङ्गन-योग्यता दधत्यपि सरूपताभागखिलोर्ध्वका समान रूपं यस्य सरूपस्तस्य भावस्तत्ता ता भजतीति सरूपताभाक् अखिल ऊर्ध्वक उपरिभागो यस्या सा

71 C P and Jına (Text) read करस्पर्धनगर्धितर्द्धि for गर्धनर्द्धि. Vıdyā and Jına (comm) read गर्धऋद्धि

Naraharı reads करस्पर्धनगर्धिऋद्धि —करस्पर्धनं गर्धयति गृध्यतीति वा करस्पर्धनगर्धिनी । 'गृधु अभिकाङ्क्षायाम्'। गर्वे अभिकाङ्क्षाया वा । ईदृशी ऋद्धि शोभा यस्य ईदृशो य पल्लवः ।

78 C P, Vıdyā, Mallı and Naıahaıı ıead क्व ताभ्याम् for न ताभ्याम्

80 C P, Vıdyā and Naraharı read स्तनातटे for स्तनावटे and लेखा for रेखा. Īśānadeva and Mallı also read स्तनातटे Jına reads स्तनान्तरे, whıch ıs gıven by C P and Īśānadeva as a varıant

82 All except Nārāyana read अङ्गदीप्ते for अङ्गयष्टे

85 C P, Vıdyā, Mallı and Naıaharı read रोमदामा for रोमराजिः

87 पुष्पाणि बाणाः....—केचिदिमं श्लोकं न पठन्ति C P

89 Mallı alone reads यदि for युधि.

93. Trans does not brıng out the meanıng fully Usually a पत्र (lıt leaf) "a document assertıng one's superıorıty" ıs delıvered to a rıval Here the banana plant ınstead of delıverıng the "challenge leaf" to ıts rivals, vız, Damayantī's thıghs, covers ıts own body wıth "leaves", obvıously because ıt cannot dıstınguısh between ıts own stem and her thıghs owıng to the perfect resemblance that exists between them Vıdyā remarks येन कारणेन अनयोरूर्वोर्भ्रमेण भ्रान्त्या स्वस्यैव आत्मन· प्रकाण्डस्योपरि पत्राणि ददाना ददती जागर्ति स्फुरति । प्रकाण्डस्योपरि किल पत्राणि भवन्ति। तत्र कवि शब्दच्छलमाह—नह्यात्मन उपरि केनापि पत्रं दत्तमस्ति । किं तर्हि विपक्षस्योपरि दीयते । ऊरू च रम्भेव । अतो रम्भा किमात्मनः प्रकाण्डमपि न जानातीत्यर्थ. । See Vocabulary under पत्र

Viśveśvara explains the verse thus—

रम्भा कदली आत्मन स्वस्य प्रकाण्ड स्कन्धमेतस्याः ऊरू च स्वेन आत्मनैव न चिह्नयति न लक्षयति किम्। कुत इत्याह—येनाचिह्ननेन अनयोः ऊर्वोर्भ्रमेण स्वस्य आत्मीयस्य प्रकाण्डस्य एवोपरि पत्राणि दलानि जेतव्यस्योपरि दातव्यानि ददाना अर्पयन्ती सती सा रम्भा जागर्ति। रम्भा ऊरुभ्रान्त्या स्वस्योपरि पत्रालम्बनमकरोदिति भाव ।

99 C P reads सिद्धिः for लब्धिः which he gives as a variant

106 C P and Vidyā read यदेदम् for मुदेदम्.

Extracts from C P

36 कुसुमायुधस्येति साभिप्रायम्। एतेन दमयन्त्या पद्मिनीत्वमुक्तम्। तथा रतिरहस्ये—तिलकुसुमसमाना बिभ्रती नासिका च इत्यादि। रूपकमनुमानम्।

37 अस्या अधरौष्ठलेखा एतत् स्वमात्मानं शैशवस्य यौवनस्य च सम्बन्धिनी सन्ध्यामाह। वयःसन्धौ भवत्वात् सन्ध्या। तथा ओष्ठमध्ये निम्नसन्धौ भवत्वात्। अथवा आदौ ऐकारस्य वृद्धत्वात् वृद्धाच्छ इति प्रत्यय । कया—रागश्रिया। किम्भूतं स्वरूपम् बन्धूकबन्धूभवत् रागेण सदृशम्। किम्भूता सन्ध्याम्—अनेन मुखेन्दुना सह उज्जिहानाम्। मुखे ओष्ठस्य विद्यमानत्वात्। सन्ध्यापि रक्ता इन्दुना च समुद्गच्छति। उपमानसहोक्ति। सन्ध्या इति श्लिष्टम्। रूपकमतिशयोक्तिरनुप्रासश्च।

38 अस्या (मुखेन्दौ) अधर ओष्ठ सुधाया अमृतस्य भूः स्थानम्। तत् एष बिम्बस्य पदार्थस्य [1] तिबिम्बो युक्तः। यत्रोदकस्थानं तत्र बिम्बं प्रतिबिम्ब्यते। अथ च बिम्बीफलस्य रक्तत्वात् प्रतिबिम्बः सदृश । पूर्वोक्तमाक्षिपति। अथवा तस्य फलस्य श्री शोभा द्रुमभाजि देशे सभाव्यमाना। वनमध्ये बिम्बीलता जायते। अस्या ओष्ठस्य तु पुन ल्क्ष्मी विद्रुमे द्रुमरहिते देशेऽस्ति। अथ च विद्रुमे प्रवाले सा श्री। ओष्ठस्य बिम्बादपि विद्रुमे सरागता भवति। अनुप्रासो रूपकमतिशयोक्तिर्व्यतिरेक आक्षेपश्च। विद्रुम इति श्लिष्टम्।

43 यदि एषा सुधांशो स्मितस्य सहस्रमंशं निजहास्यस्य सहस्रभागमपि प्रसादीकुरुते तत् स देव तस्य स्मितस्य अंशं निर्मञ्च य[2] कौमुदीनां स्वं जन्म सफलं कुरुते निजा

1 Vidyā says अस्या मुखेन्दौ अधरोष्ठ सुधाभूरमृतस्थानम्। अथच अस्या मुखेन्दौ मुखचन्द्रे अधर सुधाभूश्चन्द्र बिम्बस्य वदनचन्द्रबिम्बस्य एष प्रतिबिम्ब प्रतिचन्द्रो युक्तः। Malli says अस्या अधर मुखेन्दोः सुधायाममृते भवति आविर्भवतीति सुधाभू (तादृश सन्) बिम्बस्य बिम्बफलस्य प्रतिबिम्बः सदृशो युक्तः। न तु बिम्बफलात् कश्चिद्विशेषोऽस्तीत्यर्थ Trans follows Nārāyana who says एषोऽधरोष्ठ सुधाभुवि अमृतभूमौ जातस्य बिम्बस्य बिम्बीफलस्य प्रतिबिम्बः सदृशो युक्त

2 In Ms A where this verse is found mutilated a later hand adds anइकार (निर्मिञ्छ्य). Vidyā and Īśānadeva also have निर्मिञ्छ्य (भ्रामयित्वा). Nārāyana and Jina read निमिञ्छ्य

कौमुदी स्मितस्य उपरि उत्तार्य त्यजति । अथवा कौमुदीना देव· तं स्मितांश निर्मञ्छ्य स्व जन्म सफलं कुरुते । एतावता तस्य सफलत्वम् । अतिशयोक्ति ।

49 लक्ष्मी परमेश्वरस्य हृदये वसति, सरस्वती कण्ठे । अत· सापत्न्यात् तस्या पद्म गृह दृष्ट्वा ततोऽपि उत्कृष्ट दमयन्तीमुखचन्द्र सरस्वती भजते । अनुप्रासो रूपक समासोक्तिरुत्प्रेक्षा च ।

50 (सरस्वती वादयते विपञ्चीम्) "अणावकर्मकाच्चित्तवत्कर्तृकात्" इति विहितस्य कर्त्रभिप्रायक्रियाफलविवक्षायामात्मनेपदापवादस्य परस्मैपदस्य "न पादम्याङ्यमाङ्यसपरिमुहरुचिनृतिवदवस" इति प्रतिषेधे "णिचश्च" इत्यात्मनेपदमेव भवति । सरस्वतीविपञ्च्या देवताधिष्ठितत्वात् चेतनत्वविवक्षा । तथाच—सदैवतै सततमथानपायिभिर्निजाङ्गवन्मुरजिदसेव्यतायुधैरिति[3] हेतिभिश्चेतनावद्भि इति च हरेरायुधाना सदैवतत्वं वर्णितम् । चित्तवत्त्वाविवक्षाया च दैवरक्ता किंशुका । अविवक्षितकर्मत्वात् "गतिबुद्धी"—त्यादिना कर्मत्वे द्वितीयाविभक्ति. ।

53. अस्या पूर्णस्य मुखस्य पौर्णमासीसंबन्धिनं[4] हिमांशुं जित्वा महिमा न अस्तु मा भवतु इति काका, अपितु भवति । यस्य मुखस्य तृतीयो भागो भाल· ललाटम् अर्धम् इन्दु चन्द्रार्धम् । कि कुर्वन् भाल: अर्धमिन्दु —भ्रुवावेव लक्ष्मण कलङ्कस्य खण्डं दधत् । किल प्रादेशमात्रत्वेन द्वादशाङ्गुल मुखं तस्य तृतीयो भागो ललाटं चतुरङ्गुलम् । तत्राकारविशेषेण प्रत्यक्षेण तथा कलङ्कार्धेन लिङ्गेन चन्द्रार्धत्वम् । पूर्णचन्द्रे पूर्णकलङ्क. । अर्धे अर्धम् । मुखस्य भागद्वयेन पूर्णश्चन्द्र. । एको भाग उद्विरति । तेन पूर्णस्य मुखस्य चन्द्रान्महत्त्वम् । स्थाने अयमर्थ । यस्य भागद्वय चन्द्र· तस्य सपूर्णस्य चन्द्रान्महिमा किमु वक्तव्य । अथवा न काकुव्याख्या । पूर्णस्य मुखस्य चन्द्रजये महिमा न अस्तु मा भवतु इति निषेध एवार्थ । यतो यस्य भागद्वयेन चन्द्र तस्य पूर्णस्य चन्द्रजयेन को महिमा, अपितु न कोऽपि । प्रियं दृष्ट्वा सुखं स्यादितिवत् भिन्नकर्तृकतायामपि त्क्वा ।

65 अतोऽस्या. कर्णलते कर्णलालिकाद्वयं तस्य कामस्य द्वयो: चापयो: भ्रुवो: द्वे ज्ये मौर्व्यौ । यौ चिपिटौ लालिकाप्रथुलभागौ[5] तौ किं वंशस्य त्वच अंशौ भागौ । वंशत्वक् तक्षित्वा तक्षित्वा चिपिटा क्रियते । धनुषो मौर्वीप्रान्ते[6] च चिपिटा भवति । चतुर्भुजत्वात् चापद्वयम्[7] ।

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3 Māgha 17 26

4 Vidyā says पूर्णमास्यां साधु: पूर्णमास्य: । साधावर्थे य· । पूर्णमास्यं पूर्णमातिथिजातं सकलकलासपूर्णमित्यर्थ ।

5 Ms लालिकापृथुलौ भागौ.

6 The portion च चिपिटा भवति is supplied from the ms of Īśānadeva in which C P's gloss is quoted

7 Narahari who also reads चिपिटौ explains the verse thus—जनकस्य विष्णोरात्मैव स्वरूपमेव जातः स्मरोऽपि चतुर्बाहुरुचित: । तच्चापयो· कामचापयोर्भ्रुवो: कर्णलते ज्ये । अस्या भैम्या· । चिपिटौ कर्णान्तग्रन्थी वंशत्वगंशौ कि प्रत्यग्रान्तभाग. किम् ।

66 सेयं ग्रीवा अद्भुतैव। यत. अवटुना कृकाटिकया शोभितापि माणवकेन हारेण प्रसाधिता। या किल न बटुना शोभिता भवति सा कथं माणवकेन बटुना प्रसाध्यते इति विरोधादाश्चर्यम्। तथा आलिङ्ग्यताम् अवलम्बमाना तथा सुरूपतां शोभनरूपताम्, अकारप्रश्लेषे असुरूपता प्राणरूपताम्, भजते अखिल ऊर्ध्वकायो यस्या. सा तथा। ग्रीवाख्ये कायैकदेशे कायशब्द। अथ च आलिङ्ग्यं नाम वाद्यभेद.। तथा ऊर्ध्वकं नाम वाद्यभेद। या किल आलिङ्ग्यतामवलम्बते सा कथ सुरूपताभाक् अखिलम् ऊर्ध्वकं यस्या सा तथा। या इति भिन्नं पदम्। अथवा सुरूपताभाक् अखिल ऊर्ध्वकस्य वाद्यस्य आय आगमनं यत्र सा तथाविधा कथं भवति। आलिङ्ग्यं वाद्यमन्यत् ऊर्ध्वकं वाद्यमन्यत् इति विरोधाभासादाश्चर्यम्। आलिङ्गितामिति पाठे आलिङ्गनमालिङ्ग सोऽस्यास्तीति इन्प्रत्ययः। विरोध.॥

80. अस्याश्चन्दनेन पङ्किले कर्दमिले स्तनातटे हारावलीरत्नानां मयूखास्तेषा धारा श्रेणय तदाकारा यावन्तोऽसंख्या युवानस्तेषा मानसानां जातस्य स्खलनस्य लेखा. स्फुरन्ति। यथा पङ्किले तटप्रदेशे चरणस्खलनरेखा[8] भवन्ति तथा दमयन्तीस्तनतटे[9] यूना मनासि स्खलितानि पतितानि। अथ च तत्र लागो न लब्ध इत्यर्थ। स्तनातटे-अन्यत्र अतटशब्देन तटमुच्यते। तदुक्तं हैमनाममालायाम्—प्रपातस्त्वतटो भृगु[10]। तथा च माघ—वव्रुषुर्वृषनादिनो नदीनामतटारोपितवारि वारिवाहा इति[11]। स्तनान्तरे इति पाठे स्तनमध्ये इत्यर्थ। स तु विचार्यः। इदानीमन्तरे जाता पर्वता सरितो द्रुमाः। अनयोर्ग्रामयोरन्तरे तापस प्रतिवसति। अस्मिन् अन्तरे शीतान्युदकानि इत्यादिषु मध्यवचनत्वेन प्रयुक्तोऽन्तरशब्द। अत्र हि न तथा चमत्करोतीति परीक्ष्यम्। अनुप्रासोऽपह्नुति समासोक्तिः।

81 यन्मध्ये क्षीणेन कृशेनापि सता शोभनेन उदरेण बलिभ्यो बलित्रयादाक्रमणं न प्राप्यते, तत् इह भीमभुवि दमयन्त्याम् अनङ्गराज्यस्य विजृम्भितं चित्रमाश्चर्यकारि। किंभूतायाम्—सर्वेषु अङ्गेषु शुद्धिर्निर्मलत्वं यस्यास्तस्यां तथा। यत् किल उदरेण अपि अल्पेन मध्ये सता मध्यस्थेन उदासीनेन क्षीणेन दुर्बलेनापि बलिभ्यो बलवद्भ्यो नाक्रमणं प्राप्यते तद्भीमस्य भयानकस्य राज्ञो भुवि भूमौ सर्वेषामङ्गाना राज्याङ्गाना स्वाम्यमात्यादीना शुद्धौ निर्दोषत्वे चित्रमाश्चर्यम्[12]। अनङ्गस्य अङ्गरहितस्य राज्यस्य विलसितं यत्र सर्वाङ्गशुद्धिस्तत्र कथम्। तथा भीमस्य भुवि अनङ्गस्य कामस्य राज्यं कथं भवति। अन्यभूमौ अन्यराज्याभावात्। तथा योऽनङ्गः तस्य एवंविध· प्रभावः कुत. स्यात् अतश्चित्रम्।

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8 A चलन

9 C दमयन्तीस्तनयो

10 Abhidhānacintāmani 4 98

11 Māgha 20 70

12 Cf Vidyā—अथवार्थान्तरम्। क्षीणेन अल्पेन सता साधुना बलिभ्यो यदाक्रमणं न प्राप्यते स सर्वाङ्गशुद्धराज्यप्रभाव इत्यर्थ·।

उदर इत्यप्यस्याप्यल्प इत्यर्थ । तथा च श्रुतिः—अथैतस्मिन्नुदरमन्तर कुरुते इति अथ एतस्मिन् ब्रह्मणि उत् अपि अरम् अल्पम् अन्तरं भेदं कुरुते इत्यर्थ.। विरोध समासोक्तिश्च।

96 अहमस्या विषये मुनीनामपि मोहमूहे वितर्कयामि। मुनयोऽपि मूढा । यस्या· कुचावेव शैलौ शीलयते सेवते महान् भृगु महात्मा भृगुर्मुनि। अथ च भृगुस्तटं कुचौ परिचिनोति महान् तत्सदृशत्वात्। मुखं न अनारदाह्लादि अपि तु नारदमुनिमाह्लादयति। अथ च नानाप्रकारै रदै दन्तैराह्लादयति। व्यास श्रीकृष्णद्वैपायन· श्रिते ऊरू येन स तथा। किंभूत —श्रीमहाभारतस्य सर्गयोग्य । अथ च व्यासो विस्तार श्रितोरु.। किंभूत —महाभा महती भा दीप्तिर्यस्य स महाभा तथा रतसर्गस्य सुरतप्रवृत्तेर्योग्य । अनुप्रास उत्प्रेक्षा श्लेषश्च।

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CANTO VIII

3 On the ray of the eye see Appendix I

5 C P, Vidyā, Īśānadeva, Narahari and Jina (Text) read पुन स्म तस्या वलतेऽस्य चेत, पुनश्च दूत्येन बलान्न्यवर्ति foi पुन स्म तस्या वलतेऽस्य चित्त, दूत्यादनेनाथ पुनर्न्यवर्ति (N)

6 C P, Vidyā, Īśānadeva and Jina read स्मरं तमाशङ्कत कापि कन्या for त कापि मेने स्मरमेव कन्या (Malli and N) In 7 they read न शक्नुवत्य for न जातु शेकु (Malli and N)

14 C P, Vidyā, Narahari, Īśānadeva and Jina (Text) read सगन्धबन्धम् (i e, सगोत्रसंसर्गम्) for सबन्धुबन्धम् found in Malli, N and Jina N remarks सगन्ध इति पाठे सगन्धो बन्धुरुच्यते.

17 C P, Vidyā, Īśānadeva and Jina read प्रमाणमेनस्यपि दृश्यवृत्ति for प्रमाणमास्ते यदघेऽपि धावत् found in Malli, Narahari and N

19 C. P, Vidyā, Īśānadeva and Jina read अथ स्वरेणैव विभावयन्ती, भावं निजं सा मृदुगद्गदेन for व्यर्थीभवद्भावपिधानयत्ना, स्वरेण साथ श्लथगद्गदेन (Malli, N and Narahari) The former reading is given by N as a variant

20 C P, Vidyā, Īśānadeva and Jina read उक्त्यापि युक्ता मधुपर्कतृप्तिर्न तद्गिरस्त्वादृशि धृष्टता मे[1] for प्रियाक्षरालीरसधारयापि, वैधी विधेया मधुपर्कतृप्ति The latter reading is given by C P. as a variant

C P, Vidyā and Jina read also अतिथीनाम् for अतिथिभ्य .

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1 This reading is given by Narahari as a variant He reads प्रियाक्षराली etc, like Malli and N

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22 C P, Vıdyā, Mallı and Jına read स्वसभूतिप्राञ्जलतापि for स्वसंभूति. प्राञ्जलतापि Jına (both Text and Comm) reads सज्जनेन for सञ्ज्ञेन. The former mıght be the readıng of C P also See Extracts

27 C P, Vıdyā and Jına (Text) read लक्ष्य for मन्ये found ın N and Mallı The latter, however, reads हेतुम् for हेतु. Naraharı also reads हेतुं मन्ये, but remarks हेतुर्मन्य इति पाठे मन्ये सुकृतानि हेतुरित्यन्वय

31 C P, Vıdyā and Jına read इतीरयन्ती for भूयोऽपि बाला (N and Mallı)

35 C P and Vıdyā read बलाका for वलक्षा. found ın later commentators

36 C P, Vıdyā, Mallı, Jına and Naraharı read नखकेतवेन for नखवेषधारी. Mallı alone reads जेतुस्तमेतत् for रतीशजेतु, and remarks रतीशजेतुरिति देशान्तरपाठस्त्वयुक्त एव प्रकृतार्थस्य सर्वनामोपादेयस्य स्वशब्दोपादाने पौनरुक्त्य-दोषादिति

37 C P, Vıdyā, and Jına read दृश्येतरतामिषेण for दृश्येतरता किमेत्य found ın Mallı and N

38 C P, Vıdyā and Jına read

विधाय चित्रे तव धीर नेत्रे
कि कृष्णसारस्य दृशोर्मृगस्य ।
अदूरजाग्रद्विदरप्रणाली—
च्छलादयच्छद्विधिरर्धचन्द्रम् ॥ ınstead of
कृत्वा दृशौ ते बहुवर्णचित्रे
कि कृष्णसारस्य तयोर्मृगस्य ।
अदूर . .... प्रणालीरेखामयच्छद्विधिरर्धचन्द्रम् ॥ (Mallı and N)

The older readıng ıs much the sımpler Naraharı and Īśānadeva's readıng ıs same as that of C P except that they read वीर for धीर.

47 C P and Jına read महीमहेन्द्रमह· for महीजगत्यामहो which they gıve as a varıant The former readıng ıs mentıoned by N— महीमहेन्द्रवत् नलवत् महस्तेजो यस्येति संबुद्धि .

51 C P reads आमजमामजत् for अमज्जदाकण्ठम्. Naraharı, Jına and Mallı read आमज्जदामज्जम्. C P mentıons आकण्ठम् as a varıant.

Vıdyā and Jına (Text) read आकण्ठमामजत् All except N read वदनान्निपीय for वचनं निपीय.

52 C P and Vıdyā read अह्वापति for अह पति·, and स प्रतीच्छन् for सप्रतीच्छन् Mallı and C (Text) read अहर्पति

55 C P, Vıdyā and Jına ıead त्वदर्थम् for त्वदीयम्, and बहुना for गुरुणा found ın Mallı and N

56 C P, Vıdyā and Jına read दूत्यं हि यत्र फलितं विधेयम् for या दूतता न फलिना विधेया found ın Mallı, Naraharı and N

58 C P, Vıdyā, Naraharı and Jına read हरन्ति ते भैमि दिशामधीशान् for हरन्ति ते दिक्षु धृताधिपत्वान् found ın N and Mallı The latter reads, however, धृताधिपत्यान्

59 C P, Vıdyā and Jına read त्वयि खिद्यतेऽद्य for त्वयि खेदमेति found ın Mallı and N

80 C P, Īśānadeva, Vıdyā, Jına and Naraharı read तुभ्यं तदा स प्रजिघाय चित्तं, गतो यदायाति पुनर्न पान्थ for तदा स चेत प्रजिघाय तुभ्यं, यदा गतो नैति निवृत्य पान्थ found ın Mallı and N

82 C P, Vıdyā and Jına read तेनाश्रिता शैत्यगुणान्मृणाली for तेन श्रिता शैत्यगुणा मृणाली found ın Mallı, Naraharı and N

85 C P, Naraharı, Vıdyā and Mallı read सारोऽथ धारेव for सारोत्थधारेव found ın Jına, N and Īśānadeva Jına mentıons the earlıer readıng Naraharı mentıons the readıng सारोत्थधारा.

All except N read संतर्पयन्ती दमयन्ति for ......हृदयानि.

87. C P, Vıdyā and Īśānadeva read the verse as ın Nārāyaṇa and Mallı, except that C P and Īśānadeva read निर्वासयता for निर्वापयता—

अपास्तपाथेयसुधोपयोगैस्त्वच्चुम्बिनैव स्वमनोरथेन ।
क्षुधं च निर्वापयता तृषं च स्वादीयसाऽध्वा गमित· सुखं तैः ॥

But after thıs they read another verse, whıch practıcally means the same thıng, but whıch they explaın as an ındependent verse

The verse is—

त्वच्चुम्बिनैव स्वमनोरथेन स्वादीयसाऽस्तंगमितक्षुधेन ।
अपास्तपाथेयसुधोपयोगैरध्वा भुवस्तैरयमत्यवाहि ॥

(C P reads अपार्थ for अपास्त)

Both these verses are found in Jina (Text), though Jina explains the first only

88 C P reads देवी मनोभूशरदावदाहे
दिवं तवार्थादिथ मज्जयद्भि ।
सुराधिनाथै for

प्रिया मनोभूशरदावदाहे देवीस्त्वदर्थेन निमज्जयद्भि । सुरेषु सारै .... found in Malli, Narahari and N

The reading of Vidyā, Īśānadeva and Jina (Text) is the same as that of C P except that they read स्वर्लोकनाथै for सुराधिनाथै.

90 C P, Vidyā, Īśānadeva and Jina read प्रत्येकम् for एकैकम्, and त्व न· प्रसूनाशुगभल्लशल्यजुषा विशल्यौषधिवल्लिरेधि for त्वं मूर्छता न स्मरभिल्लशल्यैर्मुदे विशल्यौषधि etc, found in Malli and N C P gives the latter reading as a variant, except that he has भल्ल for भिल्ल.

91 C P, Vidyā, Narahari and Jina read पिपासु for पिपासन् found in Malli and N

92 C P, Vidyā, Īśānadeva and Jina read अनुग्रहोऽस्मासु यदि त्वदीयस्तदेहि देहि द्रुतमङ्कपालीम् । चार्वङ्गि निर्वापय तापमङ्गै ..॥ for निजे सृजास्मासु भुजे भजन्त्यावादित्यवर्गे परिवेषवेषम् । प्रसीद निर्वापय तापमङ्गै....॥ found in Malli and N The former reading is given by N as a variant Narahari's reading is same as that of Malli and N except that he reads प्रिये for निजे, but in my ms Narahari gives अनुग्रहोऽस्मासु etc, as an independent verse and remarks इति श्लोकान्तर स्पष्टार्थम् Jina mentions another variant—निजे भुजे त्वं परिवेषभाजावदित्यपत्यप्रकरे विधेहि (अदित्यपत्यानि देवास्तेषा प्रकरेऽस्मल्लक्षणे परिवेषं वेष्टनाकारं भजत परिवेषभाजौ एवंविधे निजे भुजे विधेहि । अङ्कपाली प्रयच्छेति भाव ।)

93. भिन्ना वर तीक्ष्णकटाक्षबाणै
प्रेमस्तव प्रेमरसात् पवित्रै. ।

C. P reads भीरु as a separate word in place of तीक्ष्ण found in Vidyā, Malli, N and Jina Vidyā and Jina (Text) re d प्रिये

for प्रेम, but C P. says the reading प्रिये is अनुपपन्न acc to सहृदयs Jina remarks on प्रेम —प्रेम इति इण् गतौ अस्य वर्तमानोत्तमबहुवचनम्। प्रपूर्वस्यास्य मरणवाचित्वं परेतप्रेतसंस्थिता इति हैमवचनात्.

In the first line, Malli alone reads दयस्व नो घातय नैवमस्मान् for दयस्व किं घातयसि त्वमस्मान्.

94 C P, Vidyā, Īśānadeva and Jina read कैतवनाटितम् for कैतवनर्तितम् (Malli and N).

96. C P, Vidyā, Īśānadeva and Jina read क्ष्मामेव देवालयतां नयामो भूमौ रतिश्चेत्तव जन्मभूमौ for भुवं स्वरादेशमथाचरामो भूमौ धृतिं यासि यदि स्वभूमौ (Malli, Narahari and N) The latter reading is given by C P as a variant

103 C P, Narahari, Vidyā and Jina read वृणुष्व for वृणीष्व Malli alone reads त्रपोदश्चि वचो न किं न for त्रपाकृद्वचनं न किं न. His reading is given by C P as a variant

104 C P, Vidyā, Jina, Īśānadeva and Narahari read

सुधारसादप्यधिकं प्रयच्छ
प्रसीद वैदर्भि निजाधरं न for

प्रसीद तस्मादधिकं निजं तु, प्रयच्छ पातुं रदनच्छदं नः, which is a distinctly inferior reading found in Malli and N Narahari reads अस्माकमस्मान्मदनापमृत्योस्त्राणाय पीयूषरसोऽपि नासौ for नास्माकमस्मा . ....पीयूषरसायनानि.

107 C P., Vidyā and Jina read त्वमनु विमृश्य for स्वयमवधार्य (Malli and N)

Extracts from C P —

22 अतिथे पदयोरुभयोरुपहारनिमित्तं प्रक्षालनार्थं त्वरया अपां पानीयानां या अनुपनम्रता अनुपढौकनं साप्यपराध संभाव्यते। तत् तस्मात् साधुना स्वस्य आत्मन संभृति उपढौकनं तया कृत्वा प्राञ्जलतापि कर्तुमर्हा योग्या। तावत् कर्तव्या।, सहर्षत्वं दर्शनीयम्। केन—अञ्जले करसंपुटस्य सज्जनेन[2] संयोजनेन। प्राञ्जलो मधुरवागुच्यते। अथच आत्मोपढौकनेन प्रकृष्टोऽञ्जलिर्यस्य स प्राञ्जलिस्तस्य भावस्तत्ता। राजादेराकृतिगणत्वात् अदन्तता। प्राञ्जलशब्दैकदेशरूपेणापि जलसंपत्ति कार्येत्यर्थ.।

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2 In Ms A this has been changed into सर्जनेन

40 हे पुरुष तवास्ये विधौ मृगस्य नेत्रद्वितय दृश्यम्। किंभूतस्य—विधुत्वेन अनुमितस्य। यत्र यत्र चन्द्रस्तत्र तत्र मृग इत्यनुमानम्। एष तस्यैव मृगस्य पुच्छे स्फुरन् चामररूपो गुच्छो गुलञ्छ[3]। किभूत—चञ्चन् दीप्र कचपाशो धम्मिल्ल एव वेषो यस्य स तथा।

41 तु पुनरयं नवो नूतनो वाद: वस्तुभूतो रम्य प्रतिभाति। इतीति किम्—तवैव देहे श्रितया[4] श्रिया शोभया अनङ्गीकरणात् अस्वीकृतत्वात् लज्जया स्मरो न दृश्यते। सा वाणीमात्रं जीर्णा च। अयं तु नव। तथा वाद—विमृश्य पक्षप्रतिपक्षपरिग्रहो वाद.। तदुक्तम्—"यत्र वीतरागो वीतरागेणैव सह तत्त्वनिर्णयार्थं साधनोपालम्भौ करोति सा वीतरागकथा वादसंज्ञयैवोच्यते इति। अक्षपादसूत्रमपि, प्रमाणतर्कसाधनोपालम्भ सिद्धान्ताविरुद्ध पञ्चावयवोपपन्न पक्षप्रतिपक्षपरिग्रहो वाद इति[5]। तं प्रतिपक्षहीनमपि वा कुर्यात् प्रयोजनार्थित्वेन। यथा शिष्यो गुरुणा सह प्रश्नद्वारेणैवेत्यर्थ"।[6]

42 पतितमञ्जरीग्रहणं शिलम्। कणग्रहणमुञ्छ। कान्तेर्मञ्जरीकणोच्चयनं कृतम्। समस्तं व्यस्तं विपर्यस्तं चैतत् वृत्तिषु ऋतमुच्यते। तथाच मनु—ऋतमुञ्छशिलं ज्ञेयमित्यादि।

59 अद्य हे दमयन्ति तेषां दिक्पालाना चित्तं त्वयि विषये चिर चरत् सत् खिद्यते। किंविशिष्टायां त्वयि—शैशवस्य यौवनस्य च सवन्धि यत् द्वैराज्यं वय सन्धिस्तत् भजन्त्याम्। किंभूतम्—तेषामेव रुच कान्त्या चौरतरेण पञ्चेषुणा कामेन लुण्ठितम् अपहृतं धैर्यमेव वित्तं यस्य तत्तथा। कमनीयता अग्रे चोरिता अधुना धैर्यं चोरितम्। यदा भूम्यां राजद्वयं भवति तदा यस्य चौरस्य पञ्चापि बाणा भवन्ति सोऽपि दिक्पालानां वित्तं हरति। खिद्यते च लोक। यथा इदानीं महामात्यश्रीमाधवदेवेन श्रीउदयराजे राजनि कर्तुमारब्धे सति महाराज-श्रीकर्णदेवस्य भूमौ गूर्जरधरित्र्या सर्वत्र सर्वैर्जनाना वित्तेऽपह्रियमाणे द्वैराज्यात् लोके विरक्तिरजनि।

85 सुधारसस्य अमृतस्य सार उत्कृष्टा धारेव। सारशब्द उत्कर्षे पुंल्लिङ्ग। न्याया-दनपेते नपुंसकम्। यथा—नैतत् सारम्। (Vidyā says सुधारसस्य अमृतद्रवस्य साररूपा धारा)

96. चेत् यदि तव जन्मभूमित्वात् भूमौ रतिर्वर्तते ततो वयं क्ष्मां पृथिवीमेव देवालयतां नयाम स्वर्गत्वं प्रापयाम। पृथिवीमेव आश्रयाम स्वर्गभोगानत्रैव कुर्म। जन्म-भूमिरित्यस्य गुह्यार्थत्वेन व्रीडादप्यश्लीलत्वं नाशङ्कनीयम्। इह हि लक्षणया गुह्यार्थं न तु

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3 C गुलुञ्छ

4 C आश्रितया

5 Nyāyasūtras 1 2 1

6 Bhāsarvajña's Nyāyasāra (Vasudeva Sastri and Devadhara's ed), pp 42-3 Printed text shows slight variations

स्वशक्त्येति । तथा च वामन [7]—"असभ्यार्थान्तरमसभ्यस्मृतिहेतुश्चाश्लीलम् ।" यथा-वर्च इति तेजो विष्ठार्थम् । यथा कृकाटिका । इत्यश्लीलं दोषमभिधाय " न गुप्तलक्षितसंवृतानि " इत्यपवादमाह स्म । तत्र " अप्रसिद्धासभ्यं गुप्तम् " इत्युक्तम् । यथा—सबाध इति सकटार्थं न गुह्यार्थम् । " लाक्षणिकाऽसभ्यं लक्षितम् " । जन्मभूमि । " लोकसंवीतं संवृतम् ।" सुभगा भगिनीत्यादि । अतो लक्षितत्वात् दोषाभाव ।

105 स्रग्धरावृत्तम् । "पूर्वान्तवत् स्वरसन्धौ क्वचिदेव परादिवत्" । पूर्वपरयोरेकादेश स्वरसन्धौ विधीयमान क्वचित् पूर्वान्तवत् भवति । क्वचिच्च परादिवत् । तथाच पाणिने. स्मरणम्—अन्तादिवच्चेति । परादिवद्भावे च व्यञ्जनमपि तद्भक्तत्वात् तदादिवत् भवति । "क्वचित्तु पदमध्येऽपि समुद्रादौ यतिर्भवेत् । यदि पूर्वापरौ भागौ न स्यातामेकवर्णकौ ॥" इति पूर्वश्लोकोक्त पूर्वापरभागयोरेकवर्णकत्वप्रतिषेध अन्तादिवद्भावविधावपि संबध्यते । तेन 'तस्या आताम्रमवजितपूर्णेन्दुशोभं विभाती'त्येवविधा यतिर्न भवति[8] । अतश्च —युगाधीनेति, मकरेणात्मभूरिति अन्तादिवद्भाव ।

CANTO IX

17 C P—

स ता सस्मितमाह स्म । किं कृत्वा—प्रियाया गिरो वाणीर्हृदा अभिनन्द्य स्तुत्वा । प्रतिबन्द्या संमुखेन वादेन अनुत्तर । त्वं यदि नाम न भाषसे ततो ममापि गदितुमाचारो नास्ति इति प्रतिबन्दीमुक्त्वा उत्तररहित कृत । तादृशमेव प्रतिवचनं यत्र वादिनं प्रति क्रियते सा प्रतिबन्दी नाम उत्तरजाति. । हे वामाक्षि प्रधाननेत्रे अहं वदामि त्वं स्वमीदृशं वच परेषु विषये मा क्षिप मा वादी । अहं तु तव परो न भवामि त्वदीय एवाहम् । किंभूतं वच —माक्षिकं मधु आक्षिपत् मधुरत्वेन निर्जयत् ।

Vidyā takes आक्षिपत् as a verb He says दमयन्त्या पूर्वश्लोके यदुक्तं यत् ' परेण पुंसा हि ममापि सकथा '— (9 16) इत्यादिवचनं तद्वचनमाक्षिपत् अवरुरोध । कीदृशं वच —माक्षिकं मधुरूपम् । यत् त्वं पृच्छसि तदहं कथयिष्यामि । परं त्वयाहं परेषु मध्ये न गणनीय इति पूर्ववचनाक्षेप ।

Vidyā explains प्रतिबन्द्यनुत्तर thus —कीदृशो नल·—प्रतिबन्दी विरोधी अनुत्तरोऽभाषणं यस्य । यदा हि दमयन्ती उत्तर न ददाति तदा दूतकर्म न सिध्येत्, अत. प्रतिबन्द्यनुत्तर·. Īśānadeva reproduces Vidyā's explanation The following marginal note occurs in the later ms of Vidyā नलेन हि स्वनामाकथने महाजनाचारपरिपालनकारणमुक्तम् । ततो भैम्यापि कुलाबलाचारपरिपालनमेव .

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7 Kāvyāl kāra 2 1 15, 16, 17, 18

8 From Halāyudha's commentary on Pingala Calcutta edition of Halāyudha reads वक्त्राब्ज for आताम्र See also C P on 12 91

कारणमुक्तम् । इयं प्रतिबन्दीयुक्तिर्यत्रोभयो समो दोष इत्युक्तत्वात् । The following additional note occurs in the Ms of Īśānadeva अन्योन्यसंगीत्युत्तररहित । तदुक्त्या तस्यैव दूषणमुत्पाद्यते स तर्क प्रतिबन्दि · इत्यन्यत· । See also Vocabulary under प्रतिबन्दी

20 C P—

यथा यथा इह तव उपेक्षया औदासीन्येन एष मल्लक्षणो जनो निमेषमपि विलम्बते । अथवा त्वामुपेत्य उपगम्य अनुप्रविश्य ईक्षा सुरेषु कुत्र तव कीदृक् चित्तवृत्ति इत्येवमीक्षा दृष्टि परीक्षा इत्यर्थ । तथाच भगवता यास्केन 'एवमुच्चावचेष्वर्थेषु निपतन्ति उपेक्षितव्या[1]' इत्युक्तम् । 'एवमनेन प्रकारेण उच्चावचेष्वर्थेषु बहुप्रकारेषु समाहृताश्च इत्येवं बहुप्रकारा निपतन्ति । प्रयुज्यमानास्ते लक्षणशास्त्रमेतच्चार्थनिर्वचनशास्त्रमुपेत्योपगम्यानुप्रविश्य ईक्षितव्या । क कस्मिन् अर्थ वर्तते इत्येवं द्रष्टव्या परीक्ष्या इत्यर्थ' इत्याचार्यभगवद्दुर्गेण च व्याकृतम्[2] । त्वदपेक्षयेति पाठे त्वयि अपेक्षया अर्थित्वेन इति व्याख्येयम् । तथा तथा अद्य रते पति कामो रुषा दिवौकसा शरव्यीकरणे वेधने त्वरते । अनुप्रासोऽतिशयोक्तिश्च ।

42 C P, Vidyā, Īśānadeva and Jina read अयोविकारस्वरितत्वम् for अयोविकारे स्वरितत्वम्. Vidyā says —दिवौकसा देवानामनुग्रहादेव मानुष्यकं मानुषत्वं निरस्य परित्यज्य नरो दिव्यता देवत्वमेति देवप्रसादात् मानुष सन् देवो भवतीत्यर्थ । दृष्टान्तमाह—अयसो लोहस्य विकारस्य स्वर शब्द. स एव शब्द, संजातो येषामयसा तान्ययोविकारस्वरितानि तेषा भावोऽयोविकारस्वरितत्वमयोविकारशब्दवाच्यत्वम् अयसा लोहाना कुत इष्यते अपितु न कुतोऽपि । कीदृशाम्—सिद्धरसस्पृशां शतवेधसहस्रवेधकोटिवेधनिष्पन्नरसस्पृष्टानाम् । सिद्धरसस्पृष्टानि यदा लोहानि भवन्ति तदा तेषा लोहत्वं गच्छति सुवर्णत्व भवति । एवं यदा मानुषोपरि देवानामनुग्रहो भवति तदा मानुषो न भवति, किं तर्हि देव इत्यर्थ ।

C P says—अयसा लोहाना सिद्धरसस्पृशा रसस्पर्शेन सुवर्णीभूतानामपि कुत कथम् अयोविकारस्वरितत्वं लोहविकारशब्दवाच्यत्वमिष्यते, अपितु सुवर्णमेव भण्यते, न तु लोहम् ।

According to Nārāyaṇa, सिद्धरसस्पृशामपि औषधसाधितपारदस्पृशा सुवर्णभूतानामप्ययसां लोहानामयोविकारे लोहविकारभूते पदार्थे मध्ये स्वरितत्वमाक्षिप्तत्वं कुतो हेतोरिष्यते अपितु न कुतोऽपि.

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1 Nirukta 1 4 Pandit Śivadatta's edition reads the passage in a different order

2. This portion of Durgācārya's commentary is not printed in Pandit Śivadatta's edition

Malli reads अयोऽधिकारे स्वरितत्वम्—अयोऽधिकारे अय प्रस्तावे स्वरितत्वमधिकृतत्वं तेषु परिगणनेति यावत्. Narahari's reading is practically the same as Malli's —अयोऽधिकारस्वरितत्वम्. Narahari says —देवानामेवानुग्रहात् मनुष्यो मनुष्यभावं परित्यज्य दिव्यता प्राप्नोति, न च पुनरपि मनुष्यता शङ्कनीया। लोहाना सिद्धरसस्पृशामपि सुवर्णकरणरससङ्गिनामपि अयोऽधिकारस्वरितत्वं कुत इष्यते लोह इति व्यवहारप्रवृत्तिनिमित्तभूतलोहत्वधर्मत्वं कुत इष्यते, न कुतोऽपि। 'स्वृ शब्दोपतापयो'। स्वर्यते स्म स्वरितस्तद्भावं लोहप्रकरणे लोहशब्दवाच्यत्वमिति वा। पाणिनीयव्याकरणे 'स्वरितेनाधिकार' इति सूत्रेण परिभाषा कृता। स्वरितेन लिङ्गेनाधिकारो वेदितव्य इति। यथा—'अनभिहिते' 'प्रत्यय' 'परश्चे'त्यादि, तथा अत्रापि स्वरितत्वमधिकारप्रवर्तकत्वमित्यर्थ। अयोविकारेति पाठे लोहविकारस्पष्टवाच्यत्वमित्येक एवार्थ। न तु व्याकरणसबन्धी द्वितीयोऽर्थ।

43 C P says इति कारणात् अहं त्वा करभात् उष्ट्रात् अपि उरुं गुरुतरा मूर्खां वदे ज्ञानपूर्वकं वदामि। अथवा करभादुरुं त्वां करभोरु भो इति वदे। इति शब्देन करभोरु इत्येतदनुक्तम्। अतो विभक्त्यभाव। किंभूतात्—शमीकण्टकपत्रेषु रतात् भक्षणे प्रवृत्तात्। तथा उपेक्षित इक्षुदण्डो येन तस्मात् तथा। मधुरमिक्षुरसं त्यक्त्वा य कण्टकिनी शमीमत्ति। अत करभात् उरु। मणिबन्धकनिष्ठकयोर्मध्यविभागेऽपि करभ स्यात्। करभवत् ऊरू यस्या तस्या सबोधनं क्रियते। "ऊरूत्तरपदादौपम्ये" इति ऊङ्। हे करभोरु अनुक्रमवर्तुलोरु इत्थमुपमानेन अन्यासु स्त्रीषु करभोरुशब्द कविभि प्रयुज्यते। त्वयि तु पूर्वोक्तेन अभिप्रायेण अहं प्रयुञ्जे। "ज्ञानयत्नोपच्छन्दनेषु वद" इति[3] वदेरात्मनेपदम्। "भासनोपसभाषाज्ञानयत्नविमत्युपमंत्रणेषु वद" इति पाणिनीयम्।

भो इति is the common reading instead of भोरिति. Malli remarks ओत् इति प्रगृह्यत्वात् प्रकृतिसन्धि. With regard to करभोरु he says—करभ इवोरू यस्या इति 'ऊरूत्तरपदादौपम्य' इत्यूङ्प्रत्यय। करभादुरु करभोरु. इति पक्षे तु मनुष्यजातिविवक्षाया ब्रह्मबन्धूरित्यादिवत् 'ऊङुत' इत्यूङ्प्रत्यये नदीह्रस्व:। यथाह वामन – मनुष्यजातेर्विवक्षाविवक्षे इति।

Narahari remarks on करभोरु—करभादुष्ट्रादुरुं मूर्खतागुणेनाधिका त्वा ज्ञात्वा भो: करभोरु इति वदे। त्वयि करभादुरु इत्यर्थसद्भावात् अन्वर्थेन करभोरुपदेन सबोधयामीत्यर्थ। नतु करभवदूरू यस्या इत्यर्थमाश्रित्येत्यर्थ:। ननु करभादुरुरित्यर्थे समासे सति ह्रस्वस्य गुण इति गुणेन भवितव्यं करभोरो इति। यथा धेनो रुचे इत्यादि। तत् कथं ह्रस्व इत्युच्यते। संज्ञापूर्वको हि विधिरनित्य इति परिभाषासूत्रावष्टम्भादिह विषये ह्रस्वसंज्ञामाश्रित्य प्रवर्तमानो गुण. पाक्षिकत्वेन प्रवर्तते। तेन ह्रस्वो भवत्येव। करभवदूरू यस्या इत्यर्थे 'ऊरूत्तरपदादौपम्ये' इति ऊङ्प्रत्यये 'अम्बार्थनद्योर्ह्रस्व' इति ह्रस्वे च करभोरु इति सिद्धं पदम्। न चात्र पुनर्गुणप्राप्ति ह्रस्वविधानानर्थक्यप्रसङ्गात्। केचित् करभादुरुरिति पक्षे गुणस्यावश्य-

3 This is a Kātantra rule (आख्यातवृत्ति 76. 42).

कत्वं मन्यमाना. समादधते अनुकरणशब्दत्वादप्राप्तविकारमिति । अन्ये त्वाहुः—नूतनार्थस्य स्वयमुत्प्रेक्षितत्वात् नानुकरणमेतत् । किन्तु करभोरुभो इत्येकं पदमिति न समासमध्य गुणो भवतीति ।

50 C P— अथवा एष ते तव निषेधवेषो विधि निषेधद्वारेण इन्द्रादीनाम् अङ्गीकरणविधि खलु यस्मात् वाचि विषये वक्रता वक्रोक्ति तथैव विधिप्रधाना एव युक्ता । तवैवेति पाठान्तरम् । किल यस्मात् यस्य ध्वनेर्व्यङ्ग्यस्य इदं निषेधे वाच्ये विधिरूपं विजृम्भितम् तस्य निषेधद्वारकविधेर्विलसितस्य विदग्धाया नार्या वदनम् आकर· खनि । त्वयि विदग्धत्वादेतत् सभवति । यथा—नि शेषच्युतचन्दन स्तनतटं निर्मृष्टरागोऽधरो, नेत्रे दूरमनञ्जने पुलकिता तन्वी तथेयं तनु । मिथ्यावादिनि दूति बान्धवजनस्याज्ञातपीडागमा, वापी स्नातुमितो गतासि न पुनस्तस्याधमस्यान्तिकम् ॥ अत्र तदन्तिकमेव रन्तुं गतासीति व्यज्यते । केचित्तु एवमप्याहु —त्वं सुन्दरो न इत्युक्ते निषेध । कि त्वं न सुन्दर इत्युक्ते ध्वनिविशेषेण अपि तु सुन्दर इति प्रतीतिर्वक्रोक्त्या ।

C P, Vidyā and Jina (Text) read तथैव for तवैव Vidyā says—अथवा ते तवायं निषेधव्याजेन विधिर्निषेधमिषेण विधिरित्यर्थ· खलु निश्चितं तथैव तेन निषेधवेषविधिप्रकारेणैव वाचि वचने वक्रता योग्या । किलेति सभाव्यते । यस्य ध्वनेर्व्यङ्ग्यस्य इद निषेधमुखविधानं विजृम्भितमुल्लासस्तस्य ध्वनेराकरो विदग्धनारीवदनं चतुरनायिकामुखम् । प्रायेण चतुरनायिकामुखे एवं निषेधमुखविधिध्वने प्रकार सभवतीत्यर्थ । यथा कश्चित् पुरुषं सुरूपं वासायोपस्थितं दृष्ट्वा कयाचिद्विदग्धया चिन्तितम् । यद्ययं तावच्चतुरो मद्वचनमपि ज्ञास्यति अथवा न चतुरस्तदा अस्मिन् गतेऽपि न पश्चात्ताप इति विचार्य निषेधमुखो विधिरभिहित —

एकाकिनी यदबला तरुणी तथाहमस्मिन् गृहे गृहपतिश्च गतो विदेशम् ।
कि याचसे तदिह वासमियं वराकी श्वश्रूर्ममान्धबधिरा ननु मूढपान्थ ॥

तस्मात् युक्तमेवैतत् यत् त्वं निषेधमुखं वदसीत्यर्थ ।

Narahari reads तवैव and says —तवैव वाचि वक्रता व्यङ्ग्यप्रकारं नाभिलषामीत्यभिलाष इत्यादि युक्ता । तथैवेति पाठे वाचि वक्रता तथैव निषेधस्य विधिरूपतया विधेश्च निषेधरूपतयेत्यनेनैव प्रकारेण युक्ता । यस्य किल ध्वनेरुत्तमकाव्यस्येदं विजृम्भितं विधेर्निषेधरूपता निषेधस्य च विधिरूपतेति । विदग्धस्त्रीमुखं तस्य व्यङ्ग्यकाव्यविभ्रमस्य आकर· खलु । वक्रोक्तिचतुरा स्त्रिय इत्यर्थ· ।

71 C. P—

यो धर्मो जिनेन जिनधर्मप्रणेत्रा ज्ञानदर्शनचारित्राख्यर त्रितये न्यवेशि रत्नत्रयमध्ये गणित..। यया स्त्रिया स धर्म एव चिन्तामणि उज्झित· त्यक्त· । किमर्थम्—कपालिन श्रीमहादेवस्य य कोपान : तस्य भस्म काम तस्य कृते । स्मरपीडावशात् पतिव्रतात्वं त्यक्तं यया तया स्त्रिया तदेव भस्म स्वस्मिन् कुले अन्वये स्तृतं विस्तारितम् । अथवा जिनशब्देन

बिष्णुरुच्यते इत्येके। रत्नत्रयं पद वाक्यं प्रमाणं चेति वदन्ति। तथाच—पदे वाक्ये प्रमाणे च यस्य न स्खलिता गति[4]। स एव मण्डनो याति लोकत्रितयमण्डनः॥ इति त्रिकाण्डी-मीमांसाग्रन्थकारस्य[5] पथि सचरत पुरत· पठद्ध्वनि। अन्ये तु धर्मशास्त्रं मन्वादि। अर्थशास्त्रं चाणक्यादि। कामशास्त्रं भरतवात्स्यायनादि रत्नत्रितयमाहु। एवं जिनेनापि धर्मो रत्नत्रये स्वसमये सप्रतिपन्न।

75 C P.—

शिखी वह्निर्यदि तव अवाप्तिमेव कामना विधाय सार्वकामिकं सर्वकामप्रापकं क्रतुं विधत्ते। किंभूत —स्वयम् आत्मना स्वासु मूर्तिषु आहवनीयादिषु हुतं स्वाशः स्वभाग क्षणं हविर्येन स तथा। अग्निरपि देवानां मध्ये स्थितो भागं मुख्यं लभते। स्वयमेव होता सर्वेष्वपि यागेषु किल अग्निर्देवो होता मानुषात् होतु पूर्व. अन्यहोतृषदने(?) उपविश्य मानुषेण होत्रा वर्णस्वरहीनत्वादिना विनाशितं मन्त्रवर्णादिकं सधत्ते। यथा विध्यपराधो न भवति तथा च मन्त्र —'यत् पाकत्रा मनसा दीनदक्षा न यज्ञस्य मन्वते मर्त्यास। अग्निष्टद्धोता क्रतुविद्वि-जानन् यजिष्ठो देवानृतुशो यजाति॥' यत मर्त्यास मरणधर्माणो मानुषा होतारः यज्ञस्य पाकत्रा यज्ञस्य परिपाकं स्वरवर्णादियाथात्म्य मनसा न मन्वते न जानन्ति तत. सर्वमज्ञातम्। अग्निर्देवो होता क्रतुवित् सन् विजानन् विशेषेण ज्ञानवान् यजिष्ठो यजनशील. ऋतुशः काले काले देवान् यजाति ज्ञानपूर्वकं यजति। लेट् विभक्ति छान्दसी। 'लेटोऽडाटौ' इति आट् आगम। स्वीय एव हविर्भाग। स्वयमेव हविष आधारश्च। तत. स वैदिको विधि तु पुन कथं मिथ्या अस्तु त्वा स प्राप्नोत्वेव इत्यर्थ। कथं तु इति पाठान्तरम्।

अथवा स्व एक अंश एकदेश. अग्ने हवि स्वरूपो भवति। 'अग्नौ प्रास्ताहुति सम्यगादित्यमुपतिष्ठते। आदित्याज्जायते वृष्टिर्वृष्टेरन्नं तत. प्रजा॥' इति स्मरणात् पशुव्रीहि-यवादिकं हविरग्नेरंश। अत्र च स्वयमेव अग्निर्होता हव्यमपि अग्नेरुत्पन्नत्वात् तदंश एव।

अथवा स्वोऽश· प्रयाजानुयाजघृतपुरुषादिरूपो देवै· दत्त.। तथाच शातपथी श्रुति. आख्यायिकया एतमर्थमाह—पूर्वं यागेषु देवेभ्यो हविर्वहन् अतिश्रमाच्छ्रष्टा अपा मध्ये वह्निः प्रविष्ट। ततश्च देवैर्विलोक्यमानो यमेन वरुणेन च कथंचित् तत्र स्थितो ज्ञात्वा देवेभ्यो निवेदित पुनश्च देवैरनुनीयमानो हव्यवहनं वरदानेन अङ्गीकारित·। प्रयाजा अनुयाजाश्च नाम ये यागविशेषा· ते तवैव भागा एकस्यैव भवन्तु नान्यस्य। तथाच मन्त्रा एतस्मिन्नर्थे ऋग्वेदे सन्ति। चतु षष्ट्या सप्तपञ्चाशत्तमे अध्याये देवानाम् अग्नेश्च सवादे नवर्चं सूक्तम्। सप्तगुः ऋषि· त्रिष्टुप् छन्द।

महत्तदुल्बं स्थविरं तदासीद्येनाविष्टित· प्रविवेशिथाप।
विश्वा अपश्यद्बहुधा ते अग्ने जातवेदस्तन्वो देव एक·॥ १॥

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4 C मतिः

5. C ..मीमांसाया ग्रन्थकारस्य

हे अग्ने तत् महत् उल्बं गर्भवेष्टनं तव स्थविरं दृढमासीत् येन वेष्टितः सन् त्वम् अप प्रविवेशिथ। हे जातवेदः अग्ने तव विश्वा· तन्व शरीराणि बहुधा नानारूपाणि घोराणि शान्तानि पवमानपावकशुचीनि गुणविशिष्टानि शरीराणि एको देवोऽपश्यत् पय·प्रविष्टं त्वाम् अजानात्। इति श्रुत्वाथ अग्नेर्वाक्यम् ॥ १ ॥

को मा ददर्श कतम· स देवो यो मे तन्वो बहुधा पर्यपश्यत्।
क्वाह मित्रावरुणा क्षियन्त्यग्नेर्विश्वा समिधो देवयानी· ॥ २ ॥

हे मित्रावरुणौ मा को देवो ददर्श। तथा स कतमो देवो यो मे तन्वो गात्राणि पर्यपश्यत्। मम अग्ने विश्वा देवयानी समिधः देवान् प्रति गमनशीला समिद्धा तन्व. इ इति प्रश्ने क्व क्षियन्ति निवसन्ति। इत्यग्निनोक्ते देवैरुक्तम्—

ऐच्छाम त्वा बहुधा जातवेद. प्रविष्टमग्ने अप्स्वोषधीषु।
तं त्वा यमो अचिकेच्चित्रभानो दशान्तरुष्यादतिरोचमानम् ॥ ३ ॥

अग्ने हे जातवेद. वयं त्वा त्वाम् अप्सु ओषधीषु प्रविष्टं बहुधा ऐच्छाम अन्वेषितवन्त। तं त्वां यमो देवः अचिकेत् जज्ञौ। हे चित्रभानो दीप्तकिरण। किंभूत त्वाम्—दशसख्यात् अन्तरुष्यात् अन्तरवासात् अतिक्रम्य रोचमानम्। यावता मार्गेण दश अन्तरवासा भवन्ति तावन्तं बहुयोजनं मार्गमतिक्रम्य देदीप्यमानम् ॥ ३ ॥

होत्रादहं वरुण बिभ्यदायं नेदेव मा युनजन्नत्र देवा।
तस्य मे तन्वो बहुधा निविष्टा एतमर्थं न चिकेताहमग्नि ॥ ४ ॥

हे वरुण अहं होत्रात् होतृकर्मणो हव्यवहनलक्षणत् बिभ्यत् आयम् आगच्छ· नष्ट·। अत्र कर्मणि देवा मा मां नेत् एव युनजन् मा मां नियोक्षु। तस्य मे तन्व· बहुधा निविष्टाः प्रविष्टा। अहम् अग्निः एतं हविर्वहनमर्थं न चिकेत न जाने। नेत् शब्दो भयवाचको माशब्दस्यार्थे। यदाह यस्काचार्यः—“अथापि नेत्येष इदित्येतेन युज्यते परिभये। यथा—हविर्भिरेके स्वरितः सचन्ते सुन्वन्त एके सवनेषु सोमान्। शचीर्मदन्त उत दक्षिणाभिर्नोजिह्मायन्त्यो नरकं पताम इति॥” किल नारदेन विप्रलभ्यमानानामसुरस्त्रीणां वचनम्। एके इत· पृथिव्या हविर्भिः स्वः सचन्ते। एके सवनेषु सोमान् सुन्वन्तः। केचन दक्षिणाभिः कर्मसु देवान् मादयन्तः। वयं तु त्वद्वचसा पापं कुर्वत्यो नेत् नरकं पताम·। भर्तृशुश्रूषैव स्त्रीणा धर्मः। “नरकं न्यर· नीचैर्गमनम्।”[6] ॥ ४ ॥

एहि मनुर्देवयुर्यज्ञकामोऽरंकृत्या तमसि क्षेष्यग्ने।
सुगान् पथः कृणुहि देवयानान् वह हव्यानि सुमनस्यमान· ॥ ५ ॥

हे अग्ने एहि आगच्छ। किंभूत —मनुर्देवयुर्यज्ञकाम इत्यग्निविशेषणानि। मनुवंश-सूतत्वात् मनुः।......................अथवा मनुः यज्ञकामो वर्तते। देवयुः देवगमनकाङ्क्षी।

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6 The portions within inverted commas are from Nirukta 1 11 C P explains शचीः as कर्मसु. Durgācārya says शच्या वाचा स्तुतिभिः.

त्वम् आत्मानं तमसि गूढस्थाने अरम् अतिशयेन कृत्वा क्षेषि निवससि। क्षिधातुर्निवासे। देवयानान् पथो मार्गान् सुगान् कृणुहि। त्वं सुमनस्यमानो हृष्टः सन् हव्यानि वह.... ॥ ५ ॥

अग्ने पूर्वे भ्रातरो अर्थमेतं रथीवाध्वानमन्वावरीवु॰।
तस्माद्भिया वरुण दूरमायं गौरो न क्षेप्नोरविजे ज्याया ॥ ६ ॥

हे देवा. मम अग्ने. सौचीकस्य पूर्वे भ्रातरो ज्येष्ठा वैश्वानरगृहपतियविष्ठपावकाख्या एनं हविर्वहनम् अर्थम् अन्वावरीवु॰ अनुक्रमेण निषिद्धवन्त पूर्वं प्रार्थ्यमाना सन्त इति शतपथे। यतस्ते हविर्वहन्त सन्तो वषट्कारेण वज्रेण वृक्ताः छिन्ना ततो नाङ्गीकृतवन्तः इति ऋग्वेदानुक्रमण्याम्। तथाच वषट्कारेण वृक्तेषु भ्रातृषु सौचीकोऽग्निरप प्रविश्य देवै समवददुत्तरैस्त्रिभिः ....।

वृद्धाचार्योऽप्याह बृहद्देवतायाम्—

वैश्वानरे गृहपतौ यविष्ठेऽग्नौ च पावके।
वषट्कारेण वृक्तेषु अग्नौ च सहस. सुते ॥

अपाक्रामत् सौचीको भयादग्निरिति श्रुति ।
स प्राविशदपक्रम्य ऋतूनपो वनस्पतीन् ॥

ततोऽसुराः प्रादुरासन् नष्टेऽग्नौ हव्यवाहने।
अग्निमेवान्ववैक्षन्त देवा हत्वासुरान् युधि ॥

तं तु दूरायमश्चैव वरुणश्चान्वपश्यताम्।
उभौ चैनं समादाय देवानेवाभिजग्मतुः ॥

दृष्ट्वा देवास्त्वेनमूचुरग्ने हव्यानि नो वह।
वरान् गृहाण वास्मत्तश्चित्रभानो भजस्व न ॥

प्रत्युवाच तदाग्निस्तान् विश्वे ब्रूत यथा नु माम्।
तत् करिष्ये जुषन्ता तु होत्रं पञ्च जना मम ॥

शालामुख्यः प्रणीतश्च पुत्रो गृहपतेश्च य ।
उत्तरो दक्षिणश्चाग्निरेते पञ्च जना स्मृता ॥

मनुष्या पितरो देवा असुरा राक्षसास्तथा।
यस्को यमश्च तानेतानाहुतु पञ्च वै जनान् ॥

निषादपञ्चमान् वर्णान् मन्यते शाकटायन ।
ऋत्विजो यजमानं च शाकपूणिस्तु मन्यते ॥

आयुरस्तु च मे दीर्घं हवींषि विविधानि च।
अरिष्टि. पूर्वजानां च भ्रातृणामध्वरेऽध्वरे ॥

प्रयाजाश्चानुयाजाश्च घृतं सोमे च यः पशु॰।
मद्देवत्यानि वै सन्तु यज्ञो मद्देवतोऽस्तु च ॥

तस्य त्रीणि सहस्राणि तथा त्रीणि शतानि च ।
त्रिशतिश्चैव देवाना सर्वानेतान् वरान् ददु. ।
ततोऽग्नि सुमना प्रीतो विश्वैर्देवै पुरस्कृत ॥

विधूयाङ्गानि यज्ञेषु चक्रे होत्रमतन्द्रित ।
भ्रातृभि सहित प्रीतो दिव्यात्मा हव्यवाहन ॥

रोमाणि काशाः केशास्तु कुशाश्चर्मनखास्तथा ।
अन्त्राणि चैवाप्यवका मज्जा सिकतशर्कराः ॥

असृक् पित्तं च विविधा धातवो गैरिकादयः ।
एवमग्निश्च देवाश्च सूक्तैर्महदिति त्रिभि. ॥

समूदिरे परे त्वस्मादैन्द्रे सूक्ते तु ता सु ते । इति ।[7]

यथा रथी महाशकटम् अध्वानम् आवृणोति रुणद्धि तस्मात् होत्रात् भिया हे वरुण अहं दूरं नष्टा आयम् आगतः । यतोऽहमपि अविजे बिभेमि । नशब्द इवार्थे । यथा गौरो हरिण क्षेप्रो ज्याया धनुषो मौर्व्या बिभेति ॥ ६ ॥

कुर्मस्त आयुरजरं यदग्ने यथा युक्तो जातवेदो न रिष्या ।
अथा वहासि सुमनस्यमानो भागं देवेभ्यो हविष सुजात ॥ ७ ॥

हे अग्ने वयं ते तव यत् आयुस्तत् अजरम् अविनश्वर वरदानेन कुर्म । यथा त्वं हविषि युक्त सन् न रिष्या न पीड्यसे । रिष् हिंसायाम् । अथ पश्चात् त्वं सुमनस्यमान सन् हविषो भागं देवेभ्यो वहासि वहसि हे सुजात ॥ ७ ॥

प्रयाजान् मे अनुयाजाश्च केवलानूर्जस्वन्तं हविषो दत्त भागम् ।
घृतं चापां पुरुषं चौषधीनामग्नेश्च दीर्घमायुरस्तु देवाः ॥ ८ ॥

हे देवा मम प्रयाजान् यागविशेषान् अनुयाजाश्च केवलान् ऊर्जस्वन्तं हविषो दत्त भागम् । असाधारणान् दत्त्वा तस्मात् अन्यस्यापि हविष ऊर्जस्वन्तं बलवन्तं भागं मम दत्त । तथा अपां द्रवद्रव्याणाम् ओषधीनां पुरुषं सारं घृतं च मम दत्त । ममाग्नेश्च दीर्घमायुरस्तु ॥८॥

तव प्रयाजा अनुयाजाश्च केवल ऊर्जस्वन्तो हविष. सन्तु भागाः ।
तवाग्ने यज्ञोऽयमस्तु सर्वस्तुभ्यं नमन्ता प्रदिशश्चतस्र· ॥ ९ ॥

हे अग्ने तव केवले असाधारणा एव प्रयाजा अनुयाजाश्च तथा हविष ऊर्जस्वन्तो भागा. सन्तु । किं बहुना हे अग्ने तव सर्वोऽयं यज्ञोऽस्तु । तथा तुभ्यं चतस्रोऽपि दिश प्रनमन्ताम् सर्वं तवैव प्रवणं भवतु । त्वं होत्रं कुरु । तदनन्तरं स्विष्टकृल्लक्षणो भागः स हविर्मध्यादग्ने अ [illegible]धारण ए ॥ ९ ॥ इत्थं नवानामृचामर्थेन देवानामग्नेश्च सवाद. ।

7 Bṛhaddevatā (Macdonell's ed) 7 61-81 There are many variations fro the printed Text. C P has also omitted some lines

इत्थं यदा अग्निः स्वयमेव होता भूत्वा स्वयं च स्वं भागं हवि स्वासु मूर्तिषु जुहोति तदा त्वा प्राप्नोति ।

84 Last two lines—निवारितावग्रहनीरनिर्झरे नभोनभस्यत्वमलम्भयद्दृशौ ।

C P and Jina (Text) read अवारित....... C P explains the lines thus—तत स्वदृशौ नभोनभस्यत्वं श्रावणभाद्रपदत्वम् अलम्भयत् । किंभूते—न वारित. अवग्रहेण वृष्टिनिरोधेन नीरनिर्झरो ययो ते तथा । अथच कस्यापि अवग्रहेण बाष्पनिवारणं न कृतम् । रुरोदेत्यर्थ । अपारितावग्रहेति पाठे न पारित पर्याप्त अवग्रहो ययोस्तौ । अपारितावग्रहौ नीरनिर्झरौ यत्र ते तथा । Vidya's reading is not clear from my Ms He seems to read अपारितावग्रह...... .

Narahari and Malli read निवारिता , like Nārāyaṇa who says निवारितो निषिद्धोऽवग्रहो वर्षप्रतिबन्धो यस्यैवंविधोऽप्रतिहतप्रसरो नीरनिर्झरो जल-प्रवाहो ययो. (दृशो:) Malli says निवारितावग्रहो निष्प्रतिबन्धो नीरनिर्झरो ययोस्ते दृशौ लोचने·

85 C P.—

तस्या विलोचनाभ्यामेव स्फुटाभ्या विकसिताभ्याम् उत्पलाभ्यां सकाशात् द्वौ कज्जलेन आविलौ मिश्रौ बाष्पबिन्दू नीलौ तरलौ चञ्चलौ च हृदि निपत्य नीलौ मणी इन्द्रनीलमणीव विरेजतु । काविव—अलिनो दम्पतीव । उत्प्रेक्षा वा । कया—कुचावेव कुड्मलौ तयोरा-शया । भ्रमरो हि पुष्पात् पुष्पान्तर सचरति ।

मणीवादीनामुपसंख्यानमिति मणीव दम्पतीवेत्यत्र "द्विवचनमनौ"[8] इति सन्धि-निषेधो न भवति । तदुक्तम्—"ईदादिप्रगृह्यत्वे मणीवादीना प्रतिषेधो वक्तव्य । मणी-गोष्ट्रस्य लम्बेते प्रियौ वत्सतरौ मम । दम्पतीव रोदसीव ।"[9] भारते मङ्क्युपाख्याने[10] प्रयोगोऽयम् । किंच उपमावाचको वशब्दोऽप्यस्ति । यथा—तासा मुखानि रतिखेदविपाण्डु-राणि, कान्तोपभोगशुभदष्टिमनोहराणि । रत्यन्तरे दशनजर्जरिताधराणि, कादम्बखण्डितदलानि व पङ्कजानि ॥ इति । अनुप्रास उत्प्रेक्षा रूपकं भ्रान्तिमान् काव्यलिङ्गमुपमा च ।

94. C. P—

कार्यकारणसंघात औपाधिक आत्मा शरीरेषु क्षेत्रज्ञ । तम् अन्तः स्थूलशरीरमध्ये स्थितम् अहं-शब्दवाच्यं न गे नोज्झति । नलं च मनो न मुञ्चति । मनोऽपि कायवायवो न मुञ्चन्ति । पुर्यष्टकाख्यस्य लिङ्गशरीरस्य उपलक्षणं मन । 'बुद्धीन्द्रियाणि खलु पञ्च तथा-ऽपराणि कर्मेन्द्रियाणि मनआदिचतुष्टयं च । प्राणादिपञ्चकमथो वियदादिक च कामश्च कर्म

8 Kātantra (सन्धिवृत्ति 3 43)

9 K¯´ikā 1 1 11

10 Śāntiparva 176 12 (Kumbhakonam ed)

च तम पुनरष्टमी पू ॥' इति पुर्यष्टकम्। बुद्धिकर्मेन्द्रियाणि। मनोबुद्ध्यहंकारतद्वृत्तय। प्राणापानसमानव्यानोदाना। पृथिव्यादि पञ्चकम्। काम। कर्म शुभाशुभम्। तमोऽविद्या। मनश्च लिङ्गशरीर यावत् तावत् स्थूलशरीर न त्यजति। जीवे उत्क्रामति इन्द्रियाणि उत्क्रामन्ति। लिङ्गे उत्क्रामति स्थूलशरीरं षाट्कौशिकं विच्छिद्यते। तथा च श्रुतिः— 'तमुत्क्रामन्तं प्राणोऽनूत्क्रामति, प्राणमनूत्क्रामन्तं सर्वे प्राणा अनूत्क्रामन्ति।'

कान्तस्य चान्त स्थितत्वे ममशब्दवाच्यस्य क्षेत्रज्ञस्योत्क्रमणाभावात् सर्वेषामुत्क्रमणाभाव। ततो मम मरणं नास्ति।

116 C P says-

इयं ममोरस्तटी कठोरयोस्तव कुचयो परिचारिका शुश्रूषापरा उचिता। यतो दृढा। अथवा परिचारिका कीलिका या दार्ढ्यार्थं क्रियते। लोके पचारा इति(?)। Vidyā says परिचारिका कीलिका पाचार इति लोके

Vidyā reads हृदयद्वयेऽस्तु नौ, like Malli, Nārāyaṇa and Jina (नौ आवयो हृदयद्वये). C P and Jina (Text) read न C P says— नोऽस्माकं हृदयद्वये तव मम च हृदि। त्वं चाहं च, "त्यदादीनि सर्वैर्नित्यम्" इति त्यदादिभिरन्यैश्च सह वचने त्यदादीनि नित्यं शिष्यन्ते। "त्यदादीना मिथो यदा यत् परं तत् शिष्यते" इत्यस्मदो द्वित्वे प्राप्ते "अस्मदो द्वयोश्च "ति बहुवचनम्।

119 The verse शुभाष्टवर्गस्त्वदनङ्गजन्मन is not found in C. P, Vidyā, Īśānadeva and Jina, nor is it found in all Mss of Malli Pt. Sivadatta says in his Footnote to this verse that it is not explained by Malli The editor of the Palghat edition has, however, included it in Malli on the authority of a single Ms. Besides, he puts the verse after 116 The verse is found in Narahari.

121 C P.—

असौ नलोऽथ पश्चात् प्रकृष्टबोधयुक्तो मोहविनाशे सति आत्मानं स्वं नलत्वं प्रकाशयन्तमबुध्यत, मया उद्भ्रान्त्या दूतधर्मो नाशित इति नलोऽजानात्। ततश्च अवाप्तसंस्कारतया पूर्वसंस्कारेण ताम् आत्मन प्रकृति स्वाभाविकीमवस्था प्रपन्ना प्राप्तां विलोक्य गिरो वाणी असृजत् उवाच।

नल क इव। यथा मुनि ब्रह्मवित् अनेकजन्मार्जितनित्याग्निहोत्रादिकर्माभ्यासेन प्रत्यवायपरिहारेण काम्यनिषिद्धकर्मपरित्यागेन च नूतनकर्माभावात् अन्तःकरणशुद्ध्या भोगेन वर्तमानदेहारम्भप्रारब्धे शुभाशुभे क्षपयित्वा शमदमादिसाधनचतुष्टयसंपत्त्या शास्त्राचार्यप्रसादात् कृष्टबोधयुक्तो ब्रह्मज्ञानवान् आत्मानं स्वप्रकाशं नित्यशुद्धबुद्धमुक्तस्वभावं बुध्यते। श्रवणमनननिदिध्यासनै. अहं ब्रह्मास्मीति प्रतिपद्यते। तथा जन्मान्तरीयसंस्काराभ्यासेन च तां प्रसिद्धां प्रकृति सत्त्वरजस्तमसा साम्यावस्थां मायाम् अनादिमविद्यां प्रपन्ना पृथग्भूतां विलोक्य

"अहं मनुरभवं सूर्यश्चाहं कक्षीवा ऋषिरस्मि विप्र । अहं कुत्समार्जुनेयं न्यृञ्जेऽहं कविरुशना पश्यता मा" इत्यादिका ऋग्वेदप्रसिद्धा ऋच· (4.26) वामदेवऋषिवत् मुक्त सन् पश्यन् वदति ।

अथच ता प्रपन्ना प्रकृतिं विलोक्यापि प्रबोधेऽपि संस्कारानुवृत्ते मूढवदेव गिरोऽसृजत् पूर्ववदेव कानिचित् वचासि उवाच । जीवन्मुक्तोऽपि प्रकृतिपुरुषभेदज्ञानेऽपि पूर्वसंस्कारवशात् बुद्धिकर्मेन्द्रियव्यापारान् करोति । गिरा सर्जनमिन्द्रियव्यापारोपलक्षणम् । तदा च "अये मयात्मा" इत्यारभ्य श्लोकपञ्चकस्य नलवाक्यत्वमिति स्वयं मोहमहोर्मिनिमित्तं प्रकाशनं शोचतीत्यनेनाक्षिप्तं व्याख्यान्तरम् । उपमा अनुप्रासश्लेषावपि ।

124 C P. and Vidyā cite the following illustrative verse—

केऽप्येवमेवोपगता प्रसिद्धिं रुणद्धि को नाम मुखं जनानाम् ।
जात्यैव ये वायुभुजो विकर्णास्तान् भोगिन कुण्डलिनो वदन्ति ॥

133 Malli, Jina, Narahari and N read—

तवेत्ययोगस्मरपावकोऽपि मे कदर्थनात्यर्थतयाऽगमद्दयाम् ।
प्रकाशमुन्माद्य यद कारयन् मयात्मनस्त्वामनुकम्पते स्म स ॥

C P, Vidyā and Īśānadeva read न वेत्ययोगस्मरपावकोऽपि and मयात्मनो मामनुकम्पते स्म. This makes the verse very simple C P explains it thus—

अयोगस्मरपावकोऽपि विरहानलोऽपि मे मम अनेन प्रकारेण कदर्थनाया अत्यर्थतया दया न वा किमगमत् । किंवाथवा[11] दया न चकार । तवेत्ययोगेति पाठे तव त्वत्सबन्धी अयोगस्मरपावक इति सबन्ध । यदद्य मामुन्माद्य मया आत्मन प्रकाशं कारयन् मम पार्श्वादात्मानमेव प्रकटं कारयन् सन् स विरहस्मराग्निर्माम् अनुकम्पते स्म । प्रकाशं कारयन्निति अनुकम्पने हेतु । मयेति कर्तरि तृतीया । आत्मन इति ममैव अयोगस्मरपावकस्य इत्यपि व्याख्यान्तरम् । अनुप्रास उक्तविशेष आक्षेपो हेतुरनुमानमतिशयोक्तिश्च ।

140 Vidyā reads सुभाषित for स्वभाषित found in C P. and others He says सुभाषित: सुष्ठूक्तो य स्वस्यात्मन उद्भ्रमविभ्रमस्य मोहविलासस्य क्रम. परिपाटी स दमस्वसुर्दमयन्त्या इतीदृशी भ्रान्तिमसात् अनाशयत् स्फेटयामास.

C P. explains the verse thus—

स्वेन नलेन भाषितो य: स्वकीय: उद्भ्रमस्य चित्तवैकल्यस्य विभ्रमो विलास. तस्य क्रम परिपाटी । अथवा स्वभाषित स्वोद्भ्रमविभ्रमो येन इत्यन्यपदार्थो नलो दमस्वसुरिति भ्रान्तिमसात् अपनिनाय । षोऽन्तकर्मणि । अशादिति पाठे अशात् निरस्यति स्म । शो

11 A o its दि .

तनूकरणे । अद्यतनी । "घ्राशाच्छासाधेटा वा वक्तव्यम्" इति[12] सिचो लोप । सुभाषितेति च पाठान्तरम्। इतीति किम्—मयैव यन्नलं सबोध्य नलनाम गृहीत्वा व्यलापि असौ नलस्तत् विमृश्य स्वमात्मानमिदं नलरूपमाह । किंविशिष्टम्—मत्सकाशात् बुद्धं ज्ञातम् इति भ्रान्ति दमयन्ती निराचकार । अयं देवदूतो नलो न भवति। किन्तु मा नलानुरक्ता बुद्ध्वा आत्मानं नलं कथयति इति शङ्का अपगता । यदि अयं नलो न स्यात् तत् कथमधुना मम प्रत्यक्षं विरहेण उद्भ्रमविभ्रमवशात् इत्थं ग्रथिलो भवेत्। तस्मात् नल एवायमिति ।

150 C P, Vidyā, Īśānadeva and Jina read न सूनबाणाशुगतोऽपि मामवत् for प्रसूनबाणादपि मामरक्षत (Malli, Narahari and N)

Vidyā says तव तदुच्चैरतिप्रसिद्धं तदस्त्रभृद्व्रतं क्षत्रियव्रतं क्षतं भ्रष्टम्। तद्व्रतं किमिति क्षतमित्याह—सूनबाणस्य स्मरस्य आशुगतो बाणेभ्यो मा न अवत् न रक्षत् एतद्व्रतम्। कामबाणान्मा रक्षितुं न शक्नोषि । Narahari says पुष्परूपात् बाणादपि मामरक्षत· अवकीर्णिनो भग्नव्रतस्य तव तद्व्रतमुच्चै क्षतम्। पाठान्तरे कन्दर्पबाणात् मा नावन् न रक्षन् भो नल तवेत्यन्वयः।

156 C P, Vidyā and Jina read अधिवसन् स्थानमन्त. for अधिवन-स्थानमन्त· (N, Malli and Narahari)

15 C P. and Vidyā read त्वरार्तिभिरभूत् सा यत् क्षिपा दु क्षिपा for स्मरार्तिभिरभूत् सापि क्षपा दु.क्षया (N) Jina's reading is the same as that of C P and Vidyā except that he reads क्षपा दु क्षपा. Malli and Narahari also read क्षपा दु.क्षपा, but they read स्मरार्तिभि, like N.

CANTO X

5 C P and Vidyā read तथा पथाभावि महीमहेन्द्रै. for सैन्यैस्तथा राजपथा बभूवु. C. P says महीमहेन्द्रै राजभि. कृत्वा पथा मार्गेण तथा तादृशेन अभावि जातम्। सैन्यैस्तथा राजपथा बभूवु· इति पाठान्तरम् (This is the reading of N, but he gives the reading of C P and Vidyā as a variant).

6. C. P and Vidyā read

नृप पुर.स्थावगृहीतवर्त्मा पश्चात्तनै. कश्चन नुद्यमान ।
अध्वन्यसिद्धार्थममन्यत स्वं यन्त्रस्थसिद्धार्थपथस्थितोऽपि ॥

for नृपः पुरःस्थै प्रतिबद्धवर्त्मा.................................. ।
यन्त्रस्थसिद्धार्थपदाभिषेकं लब्ध्वाप्यसिद्धार्थममन्यत स्वम् ॥

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12 This is from Durgasimha's Vritti on Kātantra (आख्यात 4 216).

This is the readin of Malli and Nārāyana, though the former reads प्रतिरुद्धवर्त्मा.

C P mentions the latter reading as a variant.

10 C. P, Vidyā and Jina read आखण्डलो दण्डधर· शिखावान्
पति. प्रतीच्या इति दिग्महेन्द्रैः ।
for आखण्डलो दण्डधर· कृशानु
पाशीति नाथै ककुभां चतुर्भि ।

The latter reading is found in Malli and N, but it is given by C P as a variant Malli alone reads यये तदुद्वाहरसान्न शेषै. for स्वयंवरे तत्र गतं न शेषै, but his reading is found in C P as a variant

आखण्डल-अखण्डं सर्वं लाति गृह्णातीति तदधीनत्वात् सर्वस्य । स्वार्थेऽण् । अथवा आखण्डं खण्डमभिव्याप्य लातीत्याखण्डल· । अभिविधावाङ् । सर्वमपि गृह्णातीत्यर्थ C P

15 C P and Nārāyana read अह्रिर्महीगौरवसासह्रिर्य

Malli reads क for य —मह्रीगौरवं महीभारं सासहिर्भृशं सोढा अन्योऽह्रि. सर्प कोऽस्ति न कोऽपीत्यर्थ·.

C P says—

महीमहि सासहिरस्ति को हीति पाठान्तरम् Jina says अह्रिर्मह्रीसासहिरस्ति कोऽन्य इत्यपि क्वचित् पाठः ।, This is the reading of Vidyā and Īśānadeva

16 C P and Vidyā read

स्वयं विमृश्यैव स धर्मशास्त्रं स्वयंवरे प्रास्थित न स्वयंभू ।
व्यलोकि लोके मुनिभि: श्रुतो वा समं विवाह. क पितामहेन ॥

Jina's reading is the same except that he reads श्रुतिभि for मुनिभि: which he gives as a variant Nārāyana and Malli read—

ययौ विमृश्योर्ध्वदिश पतिर्न स्वयंवर वीक्षितधर्मशास्त्र ।
व्यलोकि लोके श्रुतिषु स्मृतौ वा . ... ॥

This reading is given by C P as a variant except that he reads श्रुत: for स्मृतौ.

17 Jina, Vidyā and C P read the first two lines thus—

श्रुत्वा निजं भीमजया निरास
दूतीमुखादिन्द्रमुखा दिगीशा: ।

Mallı and Nārāyana's readıng (भैमीनिरस्तं स्वमवेत्य दूत्या मुखात् किलेन्द्र-प्रमुखा दिगीशा) ıs gıven by C P. as a varıant

Mallı and Jına read स्पन्दे (गमने) for स्यदे. Jına gıves स्यदे as a varıant.

1 Vıdyā and C P read वृणोति for भजेत. C P, however, says भजेत इति पाठान्तरम्.

19 C P reads प्रयस्यताम् lıke N, but Vıdyā reads प्रपश्यताम्. Mallı alone reads तद्द्वैतसिद्धिर्न वतानुमेने for नैवानुमेने नलसाम्यसिद्धिः found ın C P and others. He says तस्य नलस्य द्वैतं तत्सिद्धि. द्वितीयनलत्वसिद्धि. तदत्यन्तसारूप्यसिद्धिरिति यावत्।

22. C. P, Vıdyā and Jına read ज्वरितात् for क्वथितात्, and read the last two lınes thus—ध्माताश्च सारैर्मदनाद्गृहीतै—

नैलानुकल्पं स्वमकल्पयन्त।

C P. says

ते सर्वे ऐलात् पुरूरवस. सकाशात् इव सारै. गृहीतै स्वम् आत्मानं नलस्य अनुकल्पं हीनकल्पं किञ्चित् सदृशम् अकल्पयन्त। ध्माताश्चेन स्मरतोऽपि सारै स्वं कल्पयन्ति स्म नलानुकल्पमिति पाठान्तरम्।[1]

23. C P, Vıdyā and Jına read ऊचे for आख्यत् (N and Mallı).

25 Mallı and Nārāyana read तत्रागमद्वासुकिरीशभूषाभस्मोपदेहस्फुटगौर-देह॰. C P, Vıdyā and Jına read ईशवासात् for ईशभूषा॰ Vıdyā says—ईशवासात् ईश्वरदेहात् (अगमत्) C P says—ईशभूषाभस्म इति पाठान्तरम्। Jına says ईशे शम्भुवपुषि वास॰ तस्मात् हेतो. भस्मोपदेहेन.......... गौरो देहो यस्य स॰। ईशवासात् कैलासादिति केचित्। N gıves ईशवासात् as a varıant

27. Vıdyā, C P and Jına read the first two lınes thus—

*सपर्यया कुण्डिननाकनाथ.
शस्तेषु पस्त्येषु निवेशनेन।

Mallı and N read रम्येषु हर्म्येषु निवेशनेन सपर्यया कुण्डिननाकनाथः.

C P says— शस्तेषु प्रशस्तेषु प्रधानेषु पस्त्येषु आवासेषु निवेशनेन।

Mallı and N read नम्रतार्धैः. C P, Vıdyā and Jına read ... नम्रताभिः.

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1 Thıs ıs the readıng of Mallı and Nārāyana.

28 Mallı alone reads औदार्यदाक्षिण्यदयादमानां चतुष्टयी for दानं दया सूनृतमातिथेयी चतुष्टयी.

32 Vıdyā, Īśānadeva, C P and Jına read the last two lınes thus—

विदर्भजा येन विजानते स्म
तमप्यमी नायकमेव लोका. ।

C P—तेषा राज्ञा परिचारकेऽपि भृत्यमात्रेऽपि विलासस्य वैदग्ध्यस्य अलङ्करणानां च श्रीः शोभा तथा अभूत् आसीत् येन विदर्भजा अमी लोका· तमपि भृत्यमपि नायकमेव विजानते स्म । नायकमेव कश्चिदिति पाठान्तरम् । तथा—अज्ञासिषु. स्त्रीशिशुबालिशास्त यथागतं नायकमेव कञ्चित् इति पाठ (N and Mallı).

33. C. P. remarks—

अस्वेदगात्राश्चलचामरौघै-
रमीलनेत्राः प्रतिवस्तुचित्रै ।
अम्लानमाला विपुलातपत्रै-
र्देवा नृदेवाश्च भिदा न भेजु. ॥

इति पाठान्तरश्लोक [2]। देवादिति तु पाठे जात्याख्यायामेकवचनम् । देवेभ्य इत्यर्थः।

C. P , Vıdyā and Jına (Text) read—

न स्वेदिनश्चामरमारुतेन
सर्वत्र चित्रैर्न निमेषनेत्रा·

for न स्वेदिनश्चामरमारुतैर्न निमेषनेत्राः प्रतिवस्तुचित्रै found ın N

34 Vıdyā, C P and Jına read व्यवहारयत्सु for व्यवहारवत्सु (Mallı and Nārāyana) C P says व्यवहारयत्सु व्यवहारं कुर्वत्सु ब्रुवत्सु । व्यवहारवत्स्विति पाठान्तरम् ।

(Ms. C however says व्यवहारवत्सु ब्रुवत्सु । व्यवहारयत्सु इति पाठान्तरम् । But Ms C ıs not very relıable.)

Vıdyā, C P and Jına read स्वर्गीयवर्ग. for सौवर्गवर्ग. (Mallı and N)

41 C. P., Vıdyā and Jına read बभर्त्सु. for निनिन्दुः (Mallı and N) C P.—

क्षितीशा इमं नलं स्तुतिच्छलात् मत्सरिण सन्तो बभर्त्सु निनिन्दुः । कथमिति—एष किं भुवि प्रथम. सुधांशु । तथा किमसौ द्वितीयः स्मरः । किमयं तृतीयो दस्र अश्विनीकुमार.। प्रथमद्वितीयतृतीय इति शब्दक्रमवैचित्र्यम् । एवमुत्तरत्रापि आद्येत्यादि । यथा

2 This ıs Mallı's readıng

आत्मा प्रजानां नयने नृपस्य
त्रयीमयज्योतिषि बद्धभक्ति ।
चातुर्यभू पञ्चशरस्य जेता
षण्णां गुणानामपि सम्प्रयोक्ता ॥

सप्ताङ्गराज्यस्य लला भूत
प्रकामलब्धाष्टतनुप्रसाद ।
नवग्रहानुग्रहगौरवेण
भूयादसौ चारुदशानुबन्धी ॥ इति ॥

मयूरोऽपि एकं ज्योतिरित्यादि [बबन्ध । ससन्देहापह्नुति । व्याजेन चेयं स्तुति. । वस्तुवृत्त्या निन्दैवेति व्याजस्तुतिरपि । The verse आद्यं विधो· etc is explained by C P as a variant It is not found in Vidyā and Jina Malli explains it fully and remarks पूर्वश्लोकेन पुनरुक्तमपि कविलोभात् स्थितं सर्वं पूर्ववत् ।

42. Malli reads इहेदृशः सन्ति कतीति दुष्टैर्दृष्टान्तितालीकनलावली तै for मायानलोदाहरणान्मिथस्तैरूचे समा सन्त्यमुना कियन्त found in C P and others. Malli's reading is given by C P and N as a variant

44 C P, Vidyā and Jina (Text) read the verse thus—

मिथ्यानलांस्तथ्यनलो द्विपार्श्वी-
कृतोपवेशानवदत् सुवेषान् ।
उभौ किमैलश्च न दर्पकश्च
भवन्ति नासत्ययुतौ भवन्तः ॥

Nārāyana's reading is given by C P. as a variant. N, Jina and Malli read नलानसत्यानवदत् स सत्यः कृतोपवेशान् सविधे सुवेषान् ।
नोभाविलाभू किमु दर्पकश्च भवन्ति नासत्ययुतौ भवन्त. ॥

Malli, however, reads नासत्ययुजौ, while Jina reads उभौ किमैलश्च न दर्पकश्च ।

47. C P.—

हे नरेन्द्र यत् स्वेन आत्मना तव रूपम् अधिगम्य प्राप्य दृष्ट्वा अथच कृत्वा नाम अहो वयं श्रितमुग्धभावा इह समाजे असाम भवाम । पञ्चम्युत्तमपुरुषबहुवचनम् । अस् भुवि धातुः । मुग्धो मनोहरः अथच मुग्धो मूढः । तत्र, अस्मान् आशा इच्छा तया आपतितान् विबुध ' दक्षत्वं च धिक् । अथच न. अस्मान् आशाभ्यो दिग्भ्य· पतितान् आगतान् धि ।
अथच न· अस्माकम् आशापतितां दिक्पतित्वं धिक् । इदमस्मा ' विबुधत्वं (च) धिक् अस्तु ।

51 It is related in Skandapurāṇa[3] that there was a dispute between Brahmā and Visnu as to which of them could discover the extremity of the Phallic Śiva Visnu went down to the nether regions to find the lower end of the Linga, and being unsuccessful in his quest, admitted his failure Brahmā, on the other hand, went to heaven to discover the upper limit of the Phallus and being at a loss where to find it, he besought the Surabhi cow and the Ketakī flower to aver falsely that he had seen and worshipped the crest of the great Phallus A voice from the air condemned them as false witnesses, and Brahmā together with the cow and the flower were subjected to various curses, as a result of which the Ketakī flower was excluded from the worship of Śiva. The story reappears in another section of Skandapurāṇa[4] with a slight variation. There is here no mention of Surabhi; Brahmā and Ketakī alone being cursed by Śiva for speaking a falsehood

अयञ्च केतकच्छदो यदाप कूटसाक्षिताम् ।
अत परं न जा तन्ममैतु मूर्ध्नि संस्थितिम्[5] ॥

75 C P, Malli and Jina read निरुक्त for निरुक्ति

76 C P, Vidyā and Jina read पर्वद्वयीसन्धिसुमध्यचिह्नम् for …सुचिह्न ध्यम् ।

C P—

यस्या देव्या भुजद्वन्द्वं छन्द वेदाङ्गमभूत् । किम्भूतम्—जात्या ल समुद्रा गण इत्यादिकया पिङ्गलोक्तया, वृत्तं सममर्धसमं विषमं चेति तदुक्तेन वृत्तेन । वृत्तर । रे च द्वितीयाध्यायोक्तया जात्या तृतीयचतुर्थपञ्चमोक्तेन वृत्तेन भिद्यमानं द्विधाऽभवत् । तदुक्तम् पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा इति । केचित्तु मात्रा वृत्तानुपूर्वकमिति मात्राछन्दसामपि वृत्तव्यवहारं पश्यन्तो व्याचक्षते । संज्ञारूपया गोत्वादिवदनेकव्यक्त्याधारया जात्या गायत्र्युष्णिगा या वृत्तेन इन्द्रवज्रोपेन्द्रवज्राप्रभृतिना भिद्यमानम् ।

पुन. किंविशिष्टम्—श्लोकस्य अर्धे या विश्रान्तिस्तन्मयीभविष्णु· यः पर्वद्वयीसन्धि कू र्प्रदेश· तेन सुष्ठु भुजमध्यस्य चिह्नं यत्र तत्तथा ।

Vidyā says—

यदीयं भुजद्वन्द्वं बाहुयुग्मं छन्द शास्त्रमभूत् । जात्या (च) वृत्तेन (च) भिद्यमानम् । अत्र जातिर्मात्रावृत्तम् आर्यागीतिवैतालीयप्रभृति । वृत्तं वर्णवृत्तं श्रीशिखरिणीप्रभृतिभिर्यदुक्तं

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3 Māhesvara Khanda, chap 6 of Kedāra Kh ḍa

4 Māh vara Kh da, chap 10-15 of Arun al hāt ya (Uttarārdha).

5 *Ibid*, 15 13

पिङ्गलादिभिराचार्यैः . .. . अथवा जातिरुक्ताऽत्युक्ताप्रभृति । वृत्तशब्देन मात्रावर्णविभेदेन द्विविधमपि वृत्तं गृह्यते। कीदृशं भुजद्वन्द्वम्—श्लोकस्यार्धार्धे विश्रान्तिमयीभविष्णुर्महायतिरूपेण सम्पद्यमाना या पर्वद्वयी ग्रन्थियुग्मं तस्या य सन्धिस्तेन सुष्ठु शोभनं मध्यचिह्नं मध्यप्रदेशलक्षणं यस्य तत् । देव्या कूर्परप्रदेश श्लोकार्धविश्रान्तिरूप इत्यर्थ ।

78 यद्भजनाय—Acc to N and Malli, ज्योतिर्मयी विद्या यद्भजनाय यस्या देव्या. सेवनाय हारलता बभूव ।

C P, Vidyā and Jina read तद्भजनाय Vidyā says— तेषां ज्योतिषां ताराणा भजनाय विभागेन अवस्थापनाय। गणितेन विज्ञायते अमुको ग्रहो मेषादिराशौ तिष्ठतीति ।

C P says— तेषा नक्षत्राणा भजनाय भागहरणाय मध्येङ्कम् अङ्कमध्ये अङ्केन एकद्वित्र्यादिना भृता पूर्णा । ज्योतिषे हि गुणाकारभागहारे अङ्का ध्रियन्ते ।

80 C P—

यस्या ऊरुयुग्मं मीमांसया वेदवाक्यविचारेण मांसलं विशालं चक्रे। किम्भूतम्—परस्य ईश्वरस्य आच्छादनं निराकरणं तेन चारु। मीमासा हि ईश्वरं नानुमनुते। ऊरुश्च परेण उत्कृष्टेण आच्छादनेन वाससा चारु । किंभूतया—ब्रह्मार्थ. निवृत्तिमार्गपर कर्मार्थक प्रवृत्तिमार्गपर यो वेदः तस्य भेदात् द्विधा आत्मदेहं विधाय स्थितया। पूर्वमीमांसोत्तरमीमासाभेदात् द्विधाभूतया इत्यर्थ । अनुप्रास श्लेषश्च ।

Vidyā explains पराच्छादनचारु in the same way as C P Jina says कीदृशमात्मदेहम्—परस्योत्कृष्टस्यार्थादीश्वरस्य आच्छादने निराकरणे चारु चतुरम्। मीमांसाया हि जगतोऽनाद्यनन्तत्वात् अदृष्टसहकृतस्य जीवात्मन एव कारणत्वं न त्वीश्वरस्य। यद्वा परेषा बौद्धवैशेषिकचार्वाकादीनां आच्छादने चारु। N and Malli give the latter explanation only

82 C P explains the verse thus—

यस्या वदनस्य रदा दन्तास्तर्का प्रमाणानुग्राहकाः तर्क्याः शङ्क्यन्ते। अन्यथा यद्येवं न उक्तव्यतिरेकेण अस्य वदनस्य तैः तर्कैः कृत्वा वादे वादकथायां तथा तेन प्रकारेण क्व शक्ति. कुतः सामर्थ्यम्। तथा तर्कैः विना पत्रं दातुं पत्रालम्बनं कर्तुं प्रभुत्वम्। तथा गुणशालिना प्रतिवादिना पूगं समूहं वादतो वादात् क्व तर्कैः विना खण्डयितुं प्रभुत्वम्। तथा दन्तैः विना अस्य मुखस्य वादे जलपने क्व शक्तिः। तथा पत्रं नागवल्लीदल दातुं खण्डयितुं दन्तै विना क्व प्रभुत्वम्। गुणशालि पूगं क्रमुकम् अदतो भक्षयत· क्व वा खण्डयितुं प्रभुत्वम्। अथवा अदतो दन्तरहितस्य इत्यर्थः। अनुप्रास उत्प्रेक्षा श्लेषश्च।

N explains पत्रं क्व दातुं thus –वादतो वादनिमित्तात् प्रतिवादिने पत्रं प्रतिपत्रं दातुं तस्योपरि पत्रालम्बनं क प्रतिवादिनः प्रतिज्ञापत्रं दातुं खण्डयितुम्। Tr . does not brin out the meanin fully. See Vocabulary under पत्र.

87 C P—

या देवी सोमसिद्धान्तो नाम कापालिकदर्शनशास्त्रं तन्मयमाननं यस्या सा तथा । अथच सोमस्य चन्द्रस्य य सिद्धान्त पूर्णत्व तन्मयानना इव । तथा शून्यात्मतावाद माध्यमिक-बौद्धाना शास्त्रं तन्मयम् उदर यस्या सा तथा । अथच सर्वथा शून्यं नास्त्येव उदर यस्या. तथाभूता इव कृशत्वात् । तथा विज्ञानस्य सामस्त्यं नाम योगाचारबौद्धाना मतं सर्वं विज्ञान-मयं विश्वं तन्मयम् आन्तरं मनो यस्या तथाभूता इव । अथच आन्तरं विज्ञानाना सामस्त्येन निष्पन्नं सर्वज्ञत्वात् ।

तथा अखिलापि देवी साकारतासिद्धिर्नाम केषाचित् मते सगुणा सालम्बना मुक्तिस्त-न्मयी इव । अथच मूर्तिमती सिद्धि तन्मयीव । नदादेराकृतिगणत्वात् ईप्रत्ययाभाव । अथवा साकारतासिद्धिमयम् अखिलं यस्या इति समस्तं पदम् । इत्थं समग्राया देव्या शरीर शास्त्रमयं वर्णितम् । उत्प्रेक्षा ।

Jina remarks on साकारतासिद्धिमयाखिलेव—विषयभूतं घटादिकं नास्ति किन्तु ज्ञानमेव तदाकार परिणमते इति साकारज्ञानवादी सौत्रान्तिक । विज्ञानस्य साकारतासिद्धि-स्तद्दर्शनम् । तन्मयमखिलमर्थात् रूपं यस्या साकारतासिद्धिरेव समस्तरूपाकारेण परिणतेत्यर्थ । अथच साकारसिद्धि सौन्दर्यप्राप्ति सैव प्रचुरा यत्र एवंविधमखिलरूपं यस्या एवंभूतेव । अतिसुन्दराण्यखिलान्यप्यङ्गानीति भाव. ।

See also Appendix I

88 निगाद्यम्—C P says—

निगाद्यं वक्तव्यम् । सोपसर्गत्वात् यदभावे ण्यत् । कात्यायनस्य च (कात्यायनीये च C) क्यबभावे घ्यण् । The Kātantra rule is ऋवर्णव्यञ्जनान्ताद्घ्यण् (कृद्वृत्ति 2 119)

89 C P and Jina read विन्दत्यसव्ये for अविन्दतासौ (Malli and N) Vidyā reads विन्दत्यसत्ये C P's reading is given by Nārāyana as a variant C P says—

यस्य असव्ये दक्षिणे चरणारविन्दे मन्दाकिनी मकरन्दस्य लीलां विन्दति प्राप्नोति । अन्यस्तु असत्ये इति पठति व्याचष्टे च—असत्ये असद्रूपे शून्ये यच्चरणे आकाशे इत्यर्थः । आकाशं हि विष्णुपदं तत्र च मन्दाकिनी ।

92 C P, Vidyā, Īśānadeva and Jina read नासीरचमूषु for नासी-रचरीषु (Malli and N).

93 C P. on the first two lines—

स्निग्धत्वेन लेप उपदेह· तन्मयत्वम्, मायाजलेन च लोप तिरोधानं तौ यथासंख्यं यस्य अंशुकस्य तत्तथा, तथा सय ˙ लक्षणया सातिशयं रत्नांशुभि. मणिकिरणै मृजा शुद्धिः, लोके लितमिति प्रसिद्धि·, यस्य त तत् अंशु वस्त्रं, तेन आभा कान्तिर्यस्याः ता तथा ।

Vidyā says कीदृशी तनूजाम्—स्निग्धत्वेन मसृणत्वेन मायाजलेन मृगतृष्णया कृत्वा च यथाक्रमं लेपलोप.[6] संमर्दप्रक्षालनं यस्य तत्, तथा सयत्नं यत्नपूर्वकं र ंशुभिर्मृजा शुद्धिर्यस्य तत्, एवंभूतं यदंशु ' दुकूलं (तेन) भा कान्तिर्विद्यते यस्या ताम्। स्निग्धत्वेन संमर्दितं, मृगतृष्णाजलेन प्रक्षालितं, सयत्नं यथा भवत्येवं रत्नांशुभिर्मृजायुक्तं, खलितमिति लोके, एवंभूतमंशुकं धारयन्तीमित्यर्थः।

Īśānadeva says स्निग्धत्वाद्यो मायाजललेपोऽसत्यवर्णान्तरलेपः। स च रत्नस्योपाधिदोषः। एतस्य नाशे सयत्नं यद्रत्नं दोषरहितं रत्नजातं तस्य ये अंशव कि रणास्तैर्मार्जनं शुद्धिस्तद्वत् शुचि निर्मलं यदंशुकं वस्त्रं तेनाभा दीप्तिर्यस्यास्ताम्। स्निग्धत्वादिदोषशून्येन रत्नेन शुचिवस्त्रेण चाभा दीप्तिर्यस्यास्ताम्[7] ।

Trans. follows N who says स्निग्धत्वं तैलाभ्यक्ताभासत्वम्, मायाजलं कृत्रिमोदकम्, लेप. अधोभागी वर्णोत्कर्षकारी द्रव्यान्तरसंयोग·, एतेषा त्रयाणां दोषाणा लोपे अभावे सयत्नानि ·...अपनीतदोषाणीत्यर्थ । तेषा रत्नानामंशुमृजा किरणशुद्धिः etc.

Jina says स्निग्धत्वाय नैर्मल्याय मायाजलस्य कृत्रिमनीरस्य, लक्षणया जात्यस्वर्णमयी पुटिकेति लोकप्रसिद्धस्य, यो लेप. प्रक्षेपस्तस्य लोपे निराकरणे सयत्नानि सावधानानि, रत्नाना हि नैर्मल्यद्योतनार्थमधस्तात् जात्यस्वर्णमयी पुटिका दीयते सैव मायाजलं तत्प्रक्षेपरहितानि मायाजलप्रक्षेपेण विनैव निर्मलानीति यावत्, एवंविधानि यानि रत्नानि तेषां येऽशव· किरणास्तद्वत् मृजा शुद्धिर्यस्या. एवंविधा अंशुकाना वस्त्राणामाभा दीप्तिर्यस्यास्ताम्। स्वभावातिशायिनैर्मल्यरत्नकिरणसम्पर्कत सिचयकान्तिर्यस्या प्रचुरा जातेत्यर्थः। अथवा एवंविधाना रत्नानामंशुभि मृजा शरीरस्योज्ज्वलीकरणं तया, अंशुकेन च, आ सामस्त्येन भा कान्तिर्यस्यास्ताम्।

Malli takes मायाजल to mean जलगर्भता. He says—

'स्निग्धत्वं मासृण्यगुणः मायाजलं जलगर्भताख्यो दोषः, लेपो रागाख्यो दोष·, "रागस्त्रासश्च बिन्दुश्च रेखा च जलगर्भता। सर्वरत्नेष्वमी पञ्च दोषाः साधारणा मताः॥" इति वाग्भट, तयोरभावो लोप·, ताभ्या सयत्नानि उपलक्षणमेतत् गुणसम्पत्तिदोषविरहाभ्यां शुद्धानीत्यर्थ, तेषा रत्नानाम् अंशुमृजा किरणप्रसादः सैवांशुकाभा वस्त्रप्रभा यस्यास्ताम्।

97. Vidyā remarks on गोरोचना—गोरोचनाविलेपश्च वश्यार्थं क्रियते.

9 All except N read वरम् for अवरम् in the first two lines C P. says किम्भूताम्—राजकस्य दृशा सम्य् पातुं कापि न धात्रा विधिना धृतः अवकाशो

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6 Ms लेपलेप

7 This seems to be an alternative explanation or possibly a quotation as it is different from Īśānadeva's first explanation—स्निग्धत्वं शरीरगतं यत्तेजस्तदेव मायाजलं मोहकत्वात् तस्य यो लेपस्तस्य लोपे दने ये सयत्नाः....रत्नांशवो रत्नकिरणास्तैर्यन्मार्जनं निर्मलीकरणं तेन कृत्वा वस्त्राणामाभा दीप्तिर्यस्या ाम्।

चन्द्रः लाक्षणिक लक्षणावृत्त्या सुधांशुपदेनाभिधेय. न त्वभिधावृत्त्या, अधरस्वरूपसुधासंपर्काभावात् तथाविधाह्लादकत्वाभावाच्च। अधरसुधाकल्पसुधासंपर्कात् तु लक्षणयैवाभिधेयः, मुख्यवृत्त्या तु कलङ्कसपर्कात् शशाङ्कपदाभिधेय इति भावः। एतदर्थद्योतनार्थमेव सुधांशुशशाङ्कपदोपादानम्। अभिधावृत्तिलक्षणावृत्त्योरभिधावृत्तेरेव बलवत्त्वं ततोऽपि मुख्यमेव बलवदित्यर्थ.। शब्दस्य साक्षात् सकेतितोऽर्थ मुख्य। तस्मिन् मुख्येऽर्थे शब्दस्य यो मुख्यो व्यापार सोऽभिधोच्यते। मुख्यार्थबाधे सति अर्थान्तरप्रतिपादनं लक्षणा।

116 C P, Vidyā and Jina read लक्ष्यम् for लक्ष्ये (Malli and N).

118 अन्तर्धृतमुष्टि चापम्— Acc to Nārāyana, स आत्मभूः कामो भैम्या भ्रूयुग्ममेव अन्त' मध्ये आधेयत्वेन धृतो मुष्टिर्येन। मुष्टिना मध्यधृतत्वाददृश्यमध्यम् एवंभूतं चापमद्य आद्रियतां नूतनं धनु· करोतु। Acc to C P, कीदृक् (चापम्)–अन्तर्धृता मुष्टि. मुष्टिसस्थानमाकृतिविशेषो येन तत्तथा। Vidyā also says[8] अन्तर्मध्ये धृता मुष्टिर्मुष्टिस्थानं यस्या भ्रूयुग्मचापेन तत्तथा। अन्तर्मध्ये सन्धिरेव मुष्टिर्यत्र।

120. All except N read एतद्दृशो· for एतादृशोः—एतस्या दमयन्त्या दृशो.।

122 C P, Vidyā, Īśānadeva and Malli read इहेक्ष्यते for इहेष्यते (N and Jina).

133 C P reads तन्वी मति क्रामति मेनकापि, like N and Malli Vidyā and Jina read तन्वीमतिक्रामति............Vidyā says मे मम संबन्धिनी कापि तन्वी नातिक्रामति। तथा स्मितेन कृत्वा गौरी नाम स्वर्वेश्या तां भैमीं नातिक्रामति। तथा, दृशा दृष्ट्या कृत्वा हरिणी च स्वर्वेश्या दमयन्तीं नातिक्रामति etc

135. C P —अहो इत्याश्चर्ये। स इन्द्र. स्वम् आत्मानं नैषधरूपम् आदेशं विधाय ना मनुष्यः पुरुष· नल. सन्[9] किं स्थानिवद्भावं दुष्टमधत्त इन्द्रवद्भावं दोषसंयुक्तमकरोत्। कस्मात् नै धादेशं कृत्वा इत्याह—कार्यस्य दमयन्तीप्राप्तिलक्षणस्य हेतोरपि। तर्हि कथं दुष्टत्वमित्याह–पुन· तादृक् मर्त्योचितं कृतं गौरीहरिणीवीणावतीत्यादिशब्दानां व्याकरणं व्याख्यानम् अर्थकथन येन स तथा। येन इन्द्रोचिताप्सरोऽर्थानां कथनं कृतम्। अतः स्थानिवद्भावो दुष्टः।

अथच य· पुनः तादृक् कृतव्याकरण तादृक् कृतम् ऐन्द्रं व्याकरणं येन स कथं स्थानिवद्भावं दुष्टमधत्त। अत्र वैयाकरणनिकायस्य विचार.। "स्थानिवदादेशोऽनल्विधौ"

8 Ms C gives Vidyā's explanation, but not that of C P

9 Trans follows N who construes नानल· as न अनलः नानल i e नलः. ut he says also— अथच ना मनुष्यो नलो भवन्नपि स्थानिवत् इन्द्रवत् दु भा माशयं किमर्थमधत्त धृतवान्·

इति पाणिनिसूत्रम्। अस्यार्थ—आदेश[10] भूरादेश स्थानिवत् भवति अस्तिवत् भवति। ततो धातुकार्याणि प्रत्ययादीनि तस्मादपि क्रियन्ते। एवम् अङ्गकृत्तद्धिताव्यय-सुप्तिङ्पदादेश। "यथा—केन काभ्या कै इत्यत्र के आदेशे कृते अङ्गाश्रयात् इनदीर्घत्वैस्भावा भवन्ति। कृदादेश कृद्वद्भवति। प्रकृत्य। ल्यबादेशे कृते ह्रस्वस्य पिति कृति तुगिति तुग्भवति। तद्धितादेशस्तद्धितवद्भवति। दाधिकम्। अद्यतनम्। कृत्तद्धितसमासाश्चेति प्रातिपदिकसञ्ज्ञा भवति। अव्ययादेशोऽव्ययवद्भवति। प्रस्तुत्येत्यत्राव्ययादिति सुब्लुग् भवति। सुबादेश सुब्वद्भवति। वृक्षाय। प्लक्षाय। सुपि चेति दीर्घत्वं भवति। तिङादेशस्तिङ्वद्भवति। अकुरुतम्। अकुरुत। सुप्तिङन्तं पदमिति पदसंज्ञा। पदादेश. पदवद्भवति। ग्रामो व स्वम्। पदस्येति रुत्वं भवति।"[11]

स्थानिशब्देन आदेशी प्रकृतिभूत उच्यते, आदेशशब्देन विकृतिभूत:। क्व स्थानिवत्—अनल्विधौ। अल्शब्देन वर्णास्तत्र सकेत्यन्ते। न अल् अनल्। तस्य विधि कार्यं, तत्र वर्णकार्ये कर्तव्ये न स्थानिवद्भाव। यथा—दिव्पथिन्तद् इत्यादेशेषु द्यौ पन्था स इति हल्ङ्याबिति सुलोपो न भवति। तथा ब्रुवो धातो: वच्यादेशे कृते स्थानिवद्भावेन ब्रूत्वे सत्यपि अल्कार्यत्वात् वचेर्वकारस्य सार्वधातुके संप्रसारणे उकारे कर्तव्ये वर्णकार्ये कर्तव्ये वर्णकार्यत्वात् स्थानिवद्भावो न भवति।

ततश्च इन्द्रोऽपि स्वं नैषधादेशं विधाय ना मर्त्यो नल· कार्यस्य हेतो: सन् विद्यमान किं स्थानिवद्भावं दुष्टम् अधत्तेति विचार:। तस्मात् मनुष्योचितं व्याकरणमयुक्तं कृतम्।

अनल्विधित्वस्य सभवात् अत एव कविना नानल. कार्यस्येति ना इति मनुष्यवाचकम्, अकारप्रश्लेषेण अनल इति अवर्णस्य इति वाचकं, कार्यस्येति विधिवाचकम् इत्येतानि पदानि कुर्वता पाणिनिव्याकरणस्य सूत्रार्थ: व्यञ्जित:।

CANTO XI

10 Vidyā reads प्रादुग्ध for प्राग्दुग्ध found in C P and others— स तरु कल्पवृक्ष आभाति शोभते यस्तरु एषां देवाना गिरे. मेरो खलु निश्चितं पञ्चशाख. पाणि भूमिसुरभे. भूमे· सकाशात् मुक्ताफलं मौक्तिकं प्रादुग्ध दुदोह। मेरुणा हि रत्नानि पृथिवी दुग्धा। तस्य च निश्चितमयं कल्पवृक्षो हस्ततुल्य:। कि कुर्वन् आभातीत्याह—फलनेन सदाफलत्वेन कृत्वा सान्वयं सार्थकं यन्नाम तन्वन्। यदयं कल्पवृक्षो मुक्ताफलं विस्तारयन् शोभते तत् सार्थकं नाम कुर्वन्नित्यर्थ।

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10 A आदेशाच्च.

11 This portion is a quotation from Kāśikā Ms has several lacunae which have been supplied from the printed Text (Bāla astri's ed).

Īśānadeva follows Vıdyā's readıng, but he gıves the other readıng as a varıant

37 Vıdyā reads सुधांशुसुधीभवन्त्या (i.e. चन्द्रामृतरूपेण संपद्यमानया गिरा) for सुधीषु सुधीभवन्त्या found ın C P, Īśānadeva, Jına nd N Jına mentıons Vıdyā's readıng Mallı reads सुधीभवन्त्याः— सुधीषु विद्वत्सु सुधीभवन्त्या विदुषीभवन्त्यास्ते तवान्तरमन्तरङ्गम्.

41 Verses 41 and 42 (कल्लोलजाल and त्वद्रूपसम्पद्·........) are not explaıned by C P, Mallı[1] and Jına In my ms of Vıdyā both text and commentary have been added ın the margın, probably by a later hand The verses are not found ın Īśānadeva.

46 वाग्देवतायतनमञ्जुमुखाम्बुजेऽपि—

Vıdyā alone reads वाग्देवता नयन .... for वाग्देवतायतन. He says सा वाग्देवता सरस्वती अमुष्मिन् नृपे एकमेव दूषणमजीगणत् एकदोषं सभावयामास। कीदृशे—नयनाना नेत्राणां मञ्जु मनोज्ञं मुखाम्बुजं यस्य तस्मिन्. Here दोषमजीगणत् ought logıcally to refer to Damayantī and not to Sarasvatī. Vıdyā's alternatıve explanatıon ıs not more satısfactory— अथवा सा दमयन्ती अस्मिन् नृपे एकमेव दूषणमजीगणत् इति योज्यम् । तथा वाग्देवतासेवितनयन-मञ्जु मुखाम्बुजं यस्येति समासः ।

65 C P Vıdyā, Īśānadeva and Jına read श्रीभावभावितपदाम्. Vıdyā says —अथ जन्यजन परिवारलोकस्तस्मान्नरपतेर्नृपात् तन्वी तामपनीय अन्यं राजन्यं क्षत्रियं निन्ये। उपमानमाह— अर्थी याचको यथा विधनान्निर्धनात् पुरुषादविमृश्य-ार्थिना निवर्त्य ि त्तवित्तं विख्यातद्रव्यं पुरुषं प्रति नयति। उभयविशेषणमाह—श्रिया कान्त्या भावेन भक्त्या भाविते सेविते पदे चरणौ यस्यास्तां श्रीभावभावितपदा (दमयन्तीम्)। अविमृश्य-याच्ञापि श्रीभावेन समृद्धिसद्भावेन भाविताभि विलसितानि पदानि वचनानि यस्यां ताम्। कुलीन ....त्वं शीलवांस्त्वं चतुर इत्यादिवचनानि भवन्ति याच्ञायाम्[2] Trans follows Nārāyana, but the earlıer readıng gıves a sımpler meanıng Mallı and Vıśveśvara read स्त्रीभावधावितपदाम्, lıke N N says— स्त्रीभावेन स्त्रीत्वेन धावितपदां चालितचरणां गच्छतेति चरणचालनेन

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1. The Palghat edıtıon says that the verses are found ın some mss of Mallı

2 Jina says—श्रीभावेन अरुणशोभासद्भावेन भावितौ वासितौ पदौ यस्यास्तां (दमयन्तीम्)। कीदृशी याच्ञाम्—श्रीभावेन सपत्सद्भावेन भावितानि रचितानि त्वं दक्षो रूप ान् तापवाश्वासीत्यादीनि पदानि यस्यां ताम्।

संज्ञापयन्तीमिमां भैमीम् । (याञ्चापक्षे) 'यजयाचयतविच्छप्रच्छरक्षो नङ्' इत्यस्मिन् सूत्रे सर्वेषु पुंलिङ्गेषु पदेषु याञ्चाशब्दो नङन्तो व्युत्पादित । शक्तिस्वाभाव्यात् स्त्रिया वर्तते इति स्त्रीस्वभावेन स्त्रीलिङ्गतया धारितं शोधितं पदं रूपं यस्यास्ताम् . Viśveśvara remarks याञ्चा हि शब्दो यजयाचेत्यादिना व्युत्पादित. शब्दशक्तिस्वाभाव्यात् स्त्रीभावे वर्तते ।

69 C P reads कार्मणमणीन् for मणिमयीम् which he gives as a variant

77 C P's explanation of the verse is different from that of Nārāyana—अहह इति हर्षे । तस्य द्वीपस्य या विपाड्नाम्नी तरङ्गिणी नदी न उत्सर्पिणी । तस्येति सम्बन्धे षष्ठी । उत्क्रम्य सर्पतीत्येवंशीला एवंविधा । न तस्य वर्षस्य मर्यादामतिक्रम्य वर्षान्तरं गच्छति । तस्मादेव वर्षात् समुद्रगा । तथा विष्णुपुराणोक्तप्लक्षद्वीपस्य शान्ताभयादीनि सप्त वर्षाण्यनुक्त्योक्तम्–तेषा नद्यश्च सप्तैव वर्षाणां तु समुद्रगा । नामतस्ता प्रवक्ष्यामि श्रुता· पापं हरन्ति या ॥ अनुतप्ता शिखी चैव विपाशा त्रिदिवा क्रमु । अमृता सुकृता चैव सप्तैतास्तत्र निम्नगा· ॥ या विपाड्नाम्नी तरङ्गिणी तस्य द्वीपस्य न उत्सर्पिणी । ऊर्ध्वं सर्पतीत्येवंशीला न अधिका, किन्तु द्वीपसमाना । तथा च विष्णुपुराणे–[3]ता पिबन्ति सदा हृष्टा नदीर्जनपदास्तु ते । अवसर्पिणीर्न तेषां न चैवोत्सर्पिणीर्विभो[4] ॥ अस्यायमर्थ —ते जनपदा.....ता नदी. पिबन्ति । किम्भूता नदी —तेषा वर्षाणा न अवसर्पिणी: । तेषामिति कर्मणि षष्ठी । न द्वीपेभ्य सकाशात् हीना: । न च तेषामुत्सर्पिणीर्न च तेभ्योऽधिका. किन्तु वर्षे यथायथम् लोकोपयोग्या: । अथ च श्लेषेण तरङ्गवत्यपि त्वन्नेत्रयोर्न उत्सर्पिणी नाधिका । अत एव वाक्यद्वयसन्धौ त्वन्नेत्रयोरिति पदम् । तस्यां विपाशि जाता नवसरोजराजि: तव नेत्रयो नीराजनाय अवतारणाय आस्ताम् । तस्या जाता सरोजराजि. तव नेत्रयोरुपरि उत्तार्य त्यज्यताम् । तस्मात् त्वमत्र राजमाने राजनि अञ्जसा सत्यभावेन अनुर । Vidyā remarks नीराजनाय निर्मत्सनाय ।

79 C P reads वेलाबलाक्रमण for वेलाचलाक्रमण—सरितामीश्वर: तस्य समुद्रस्य परपारे या वेला परतटं तस्या बलेन आक्रमणे विक्रमं कर्तुम् He mentions वेलाचल as a variant

80 Vidyā expounds गर्भरूपम् thus—गर्भस्येव शिशोरिव सुकुमारं रूपं यस्य तं गर्भरूपम् । गर्भे उदरमध्ये एव अस्य रूपं न बाह्यजातस्येति निन्दा ।

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3 The quotations from Visnupurāna are from द्वितीयांश, chap 4.

4. Ms reads विभु.. Printed Text has द्विज. The reading of the Vanavasi edition (अपसर्पणी etc) is incorrect.

92 C P—अस्य राज्ञ. आगसामपराधानां शतं विदधतोऽपि वामा स्त्रिय· परुषम-क्षरं न अधीयते अप्रियं न वदन्ति। यत समिद्ध कामो यासां तास्तथा। यतस्तत्र एका चान्द्री लेखा न अपैति अपगच्छति। किंभूता—हरमौलौ शयालु· सर्वदा स्थिता। किंभूता—अनध्यायहेतुर्या तिथि शुक्लप्रतिपत् शुक्लचतुर्दशी च। अथवा पञ्चदशकलश्चन्द्र इति केषा-ञ्चिन्मतम्। श्रुतिस्मृतिपुराणज्योति शास्त्रदृष्ट्या तु षोडशकलश्चन्द्र। तथाचायमेव कविराह—यश पदाङ्गुष्ठेत्यादि (7 107) । अन्त्या कला दर्श इवेति कालिदास। अतोऽनध्यायहेतु तिथिरमावास्या। तस्यां कलामात्रशेषश्चन्द्र, पर न दृश्यतेऽतिक्षीणत्वात्। षोडशी कला मूलभूता तिष्ठति तस्या वृद्धिह्रासापेक्षया प्रतिपद्द्वितीयातृतीयाप्रभृतयस्तिथय, पञ्चदश कला वर्धन्ते ह्रसन्ति च। तस्मादमावास्या एव। तस्या केतुश्चिह्नम्। यत्र तिथौ एका चन्द्रकला तत्र अनध्याय। ततश्च श्रीमहाकालशिरसि एका चन्द्रकला सदाऽस्ति। तत-स्तासा कठोरवचने भर्तारं प्रति अनध्याय.।

Vidyā says अनध्यायस्य हेतु. यस्तिथिरमावास्या चतुर्दशी वा। अत्रोक्तनिमित्ता विशेषोक्ति काव्यलिङ्गमलंकार:

Other commentators think that the tithi in question is शुक्ल-प्रतिपद्. Viśveśvara remarks—शिष्टा हि प्रतिपत्तिथौ नाधीयते। यद्रामायणे-प्रतिपत्पाठशीलस्य विद्येव तनुतां गतेति.

94 C P, Vidyā, Īśānadeva and Jina read ऊहु. for जह्रु: (Malli and N) Vidyā says ऊहुरतर्कयन्। ऊहुरिति वहधातो· परोक्ष नार्थस्य धातूनामनेकार्थत्वात्। Jina says भैमीङ्गितानि अवगम्य ऊहु अवहन् अन्यत्र प्रापयामासु.. C P says ऊहु वितर्कयामासु। ऊहत्यर्थेऽपि वहिरिति कातन्त्रवृत्ति कारवचनात् धातूनामनेकार्थत्वात् ऊह वितर्के इत्यर्थे वह प्रापणे इत्यस्य प्रयोग.। जह्रुरिति केचित् पठन्ति। जग्मुरित्यन्ये C P remarks on शिबिकामधरे वहन्त:—अधरे (अधोभागे) इति सप्तम्येकवचने। प्रथमाबहुवचनं वा। अधरे अधोभागे स्थिता शिबिकां वहन्त.

96 Most commentators read दराञ्चित for the unusual दराञ्छित given by Nārāyana and explained as ईषदाकृष्ट. Vidyā says—मत्स्य-लाञ्छनस्य कामस्य दराञ्चित ईषदारोपित· यश्चापो धनुस्तस्य भासा कान्त्या नीराजितभ्रुवम्। कामकान्तिभि. निर्मञ्छनं क्रियते दमयन्तीभ्रुवोरित्यर्थ।

C P says ईषत् अञ्चितं वक्रम्. Jina says कामस्य दराञ्चित· ईषद्वक्रितो य चाप. धनु. तस्य भासा कान्त्या नीराजिता निर्मिञ्छनं प्राप्ता भ्रुर्यस्यास्ताम्। कामकार्मुक-कान्तिभि दमयन्तीभ्रुवोर्निर्मिञ्छनं विधीयते ततोऽप्यधिकेत्यर्थ.।

7 C P and Vidyā read सुधाम्बुसाधौ for . . . सिन्धौ. The latter says कीदृशे चन्द्रे सुधाम्बुना अमृतोदकेन कृत्वा साधुरुत्तमस्तस्मिन् सुधाम्बुसाधौ।

In spite of the Palghat edition, Malli also seems to read सुधाम्बुसाधौ, for his explanation is अमृतोदकश्लाघ्ये

98 There is a pun on कमलवत्करक Applied to the king, it means कमलवन्तौ लक्षणपद्मयुक्तौ वा करौ हस्तौ यस्य स कमलवत्करक । स्वार्थे कप्रत्यय Vidyā Applied to the cloud—कमलवत्य पानीययुक्ता करका वर्षोपला यस्य स कमलवत्करक Vidyā

Vidyā remarks on स्रग्दाम—स्रग्दामेति एक एव शब्द सर्वत्र दृश्यते। तथा रामायणे सुन्दरकाण्डे—हेमचित्रतनुत्राणा[5] स्रग्दामालम्बधारिणाम् ।
सीधुव्याकुलिताक्षाणा मन्दविह्वलगामिनाम् ॥

101 Vidyā reads आदास्य for औदास्य—भैम्या दृशोर्नेत्रयो· अस्येयमादास्या एतदीया या सवित् नाम आदास्यसविद् एतदीयनाम्ना अवलम्बिता आश्रिता या शून्यमुद्रा अनादरचेष्टा तामादास्य सविदवलम्बितशून्यमुद्रामवगम्य ज्ञात्वा जन्यलोकस्तामन्यं प्रति निनायेत्यर्थ । आदास्य इति अस्येयमादास्या ण्यप्रत्यय क्वचिदुभयत्रापि वृद्धि C P refers to this reading, but he gives it as आदस्य

104 Jina takes मणि in the sense of मणिबन्ध 'मणिबन्धो मणिश्च स' इति हैम Acc to him, अस्य पृथुराज्ञ पाणौ हस्ते मणि मणिबन्धं पश्य । कीदृशं मणिम्—ज्याया मौर्व्या घातेन हननेन जायते इति ज्याघातज एवंविधेन किणेन रूढव्रणपदेन उपरज्य उपरक्तीभूय सबध्य रिपुराजकं विपक्षक्षितिपवृन्दं तस्य धूमकेतुतारावत् आचरतीति धूमकेतुतारायमाण तम् । ज्याघातजकिणच्छलेन मणिबन्धे धूमकेतुरुदितोऽस्तीत्यर्थ । उदितो हि धूमकेतु रिपुक्षयायेति प्रसिद्धि । तथा ज्याघातजेन किणेन रिपुराजकधूमकेतुतारायमाणम् अस्य पाणौ मणिं रत्नं पश्य । ताराकारो मणि किणश्च श्यामत्वात् धूमाकार इति केचित् । Acc to Vidyā, अस्य पाणौ उपरज्यमणिम् उपरक्तमणिं पद्मरागमणि पश्य । ज्याघातजेन किणेन कृत्वा रिपुराजकस्य धूमकेतुतारायमाणम् । उपरज्येति ल्यबन्तं वा । तेन ज्याघातजेन किणेन उपरज्य उपरक्तो भूत्वा रिपुराजकधूमकेतुतारायमाणो मणिरिति संबन्ध· C P says त्वमुपरज्य रागं कृत्वा अस्य पाणौ मणि पश्य । किं भूतम्—जगतो विजयस्य कार्मणं वशीकरणम् । पुन किंभूतम्—ज्याघाताज्जातेन किणेन रिपुराजकस्य धूमकेतुतारा तद्वदाचरन्तम् । धूमकेतुरपि पुच्छे कृष्णो भवति मुखेन दीप्तिमान् । किणेन उपरज्य धूमकेतुतारायमाणमिति केचित् Malli says अस्य पाणौ ज्याघातजेन किणेन उपरज्योपरागं प्राप्य राजकस्य राजसमूहस्य धूमकेत्वाख्यनक्षत्रवदाचरन्तं तद्वदुपप्लवायमानं मणि पश्य ।

115 C P reads नामेच्छ्या, like N and Malli Jina reads रुद्रेच्छया–रुद्र इत्यभिधाकाङ्क्षया मम रुद्र इति नाम भविष्यतीत्यभिलाषेण. Vidyā, Īśāna-

5. Ms reads हेमचित्रं.

deva and Jina (Text) read नात्मेच्छया Vidyā says कृपया दयया एव रुद्रः शंभु पुरारोदीत् रुरोद। आत्मेच्छया निजाभिलाषेण इति रोदनमिषमात्रं छद्ममात्रं नाधत्त नाधारयत्। बालकरूपेण मायां कृत्वा शंभु. रुरोदेति शंभौ छद्म न भवति। किं तर्हि कृपया एव रुरोद। भाविनी विधिर्ब्रह्मा कर्ता यस्याः सा विधिकर्तृका या लोकसृष्टि- स्तस्याः कष्टानि दु खानि आलोक्य निरीक्ष्य भविष्यज्जनदु खानि विलोक्य कृपया शभुः रुरोदेत्यर्थ। यद् यस्मात् कारणात् स रुद्र ससारतारणतरी ससाराब्धितरणनौकां ता पुरीं वाराणसीमसृजत् तस्मात्तदा कृपया रुद्रो रुरोदेत्यर्थ। अत्रापह्नुतिकाव्यलिङ्गालंकारौ।

Malli and Jina (Text) read आलोच्य for आलोक्य.

C P quotes here Bhāgavata 3 12 8-12—

स वै रुरोद देवानां पूर्वजो भगवान् भव।
नामानि कुरु मे धात स्थानानि च जगद्गुरो॥

इति तस्य वच पाद्मो भगवान् परिपालयन्।
अभ्यधाद्भद्रया वाचा मा रोदीस्तत् करोमि ते॥

यदरोदी सुरश्रेष्ठ सोद्वेग इव बालक।
ततस्त्वामभिधास्यन्ति नाम्ना रुद्र इति प्रजाः॥

[6]हृदिन्द्रियाण्यसुर्व्योम वायुरग्निर्जलं मही।
सूर्यश्चन्द्रस्तपश्चैव स्थानान्यग्रे कृतानि ते॥

मन्युर्मनुर्महानासो महान् शिव ऋतध्वज।
उरुरेता भव. कालो वामदेवो धृतव्रत॥

इति श्रीभागवते तृतीयस्कन्धे द्वादशाध्याये स्थाननामवर्णनम्।

✓ 117 N remarks अद्यतनीति लुङ्विभक्तेः कौमाराणां संज्ञा. Vidyā says तथा च कौमारसूत्रम्—अस्तेर्भूरसार्वधातुके॰

C. P—हे भीमोद्भवे नगराजपुत्र्या. पत्युर्नगरीमेत्य भवाब्धौ संसारे याद. जलचरः संसारी भवस्येश्वरस्य सायुज्यं मुक्तिमृच्छति। किंभूतां नगरीम्—भूतानां पिशाचादिगणा- नामभिधानैर्नामभि. पट्टं बहुलां भूतपतित्वात् परमेश्वरस्य। अथवा अभिपूर्वो धाञ्धातुर्ब- न्धने वर्तते। तथाच पाणिनीये द्वितीयाध्यायतृतीयपादप्रथमसूत्रे अनभिहिते इत्यत्र पदमञ्जरी- कारेण वर्णितम्। तथा श्रुतिरपि इमामगृह्णन् रशनामृतस्येत्यश्वाभिधानीमादत्ते इत्यत्र अश्वबन्धनी रज्जुः। शाङ्खायनसूत्रे च महाभिष्टवे 'अभि त्वा देव सवितरित्यभिधीय-

6 Ms. इतीन्द्रिया............

मानायाम्' [7] इति बध्यमानायां गवि भाष्यकारेणेति व्याकृतम्[8]। बध्यमानायामभि त्वेति ऋचमभिष्टौतीत्यर्थ। भूताना प्राणिनामभिधाने ससारबन्धने अतिपटुं शूरामपने-त्रीमित्यर्थ। यथा अस्तिधातुरद्यतनी विभक्तिमवाप्य भवतिभावं भूरादेशमृच्छति। किंभू-ताम्—भूताभिधानपटुमतीतकालविहितत्वात्।

127 C P remarks on सहस्रदृगर्वगर्वः—सहस्रदृशो महेन्द्रस्य अर्वण उच्चै.-श्रवसो, बहुवचनेन वा विग्रह·, अर्वणामुच्चै·श्रव प्रभृतीनां गर्व। छन्दसि त्रादेश.। तथाच वार्तिकम्—अर्वणस्तृ मघोनश्च न शिष्यं छान्दसं हि तत्। अतो भाषाया त्रादेशा-भाव.। तथा च—कुर्वन्नर्वखुरोद्धूतैरित्यादिप्रयोग·। 'सौ च मघवान्—'[9] इत्यत्र विजयानन्द —"छान्दसौ एतौ प्रयोगौ इति नागनायक[10] प्राह। अयं तु भगवान् महेश्वर-तनयप्रसादात् मोहान्धकारभिदुरशब्दब्रह्मणि निष्णातो[11] लौकिकावपीति मनुते इति।"

129 C P. explains the verse thus—

सा दमयन्ती उपनिषदुपमा उपनिषत्सदृशी आसीत्। किं कृत्वा—एकमेव पुरुषं नलमनु लक्षीकृत्य भूयो वारं वार तत्परीभूय। किंभूतम्—पारेवाग्वर्ति रूपं यस्य तम्। तथा चिदम्भोधि चिद्रूपमित्यर्थ। किंभूता-शुभाङ्गा। किंभूतम्—नि सीमा आनन्दो यत्र तं तथा। किं कुर्वती—अनन्तान् तेज.सखान् निखिलान् मरुतो देवान् पार्थिवांश्च तान् सर्वानाप्य मुञ्चती। किंभूतान्—दिष्टभाजो दैवपरान्। किंभूतान्—चित्तेन आशाजुषः। कथम्—समम्। तथा असमा निरुपमा गुणा. शौर्यादयो येषां तान्। तथा किंभूता-गूढो भावोऽभिप्रायो यस्या· सा तथा।

उपनिषदपि एकमद्वितीयं पुरुषं परमात्मानं ब्रह्म अनु लक्षीकृत्य तत्परीभवति। किं-भूतम्—पारेवाग्वर्तिरूपं नीरूपमथवा 'यतो वाचो निवर्तन्ते अप्राप्य मनसा सहेति'

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7 5 10 3 Hillebrandt's edition, Vol 1, p 54

8 Found in the comm of Varadattasuta Ānartīya. Hillebrandt's edition, Vol II, p 236

9 'सौ च मघवान् मघवा वा' is a Kātantra rule (Nāmaprakarana, Pāda 3)

10 नागनायक 'lord of the serpents' seems to refer to Ananta or Śesa, the reputed author of the Mahābhāsya Cf Notes 2 95

11 The reference is to Śarvavarman, the author of the Kātantra Vijayā-nanda's statement may be compared with the following remark found in Durgasimha's Tīkā on the rule 'सौ च मघवान्' छन्दस्येतौ योगाविति भाष्यकारो भाषते। शर्ववर्मणस्तु वचनात् भाषायामप्यवसीयते। तथाच—मघवद्व्रजलज्जानिदानमिति, श्लथीकृतप्रग्रहमर्वतां व्रज इति च दृश्यते। Śaranadeva in his Durghatavrtti gives the same examples (मघवद्व्रज and श्लथीकृत–) and remarks छान्दसा अपि क्वचित् भाषायां प्रयुज्यन्त इति.

श्रुतेरतीतवाग्विषयम् । तथा चिदम्भोधिं चैतन्यघनम् । किंभूतम्—निःसीम भूमानम् । किंभूतम्—आनन्दं सुखस्वरूपम् । किंभूतम्—भूय भूयास पुरुषम् । कि कुर्वती— भूयो भूयः तत्परीभूय आप्यतेज.सखनिखिलमरुत्पार्थिवान् मुञ्चती औदकान् तैजसान् सह खेन आकाशेन वर्तन्ते तान् निखिलान् मरुतो वायव्यान् पार्थिवांश्च पृथिवीसबन्धिनो भावान् निरस्यन्ती । किंभूतान्—सानन्तान् नामसयुक्तान् । अनन्तं वै नाम इति श्रुते । किंभूतान्—दिष्टभाज । दिष्टशब्देन वागुच्यते, दिश्यते उपदिश्यते असाविति कृत्वा । ता भजन्ते तास्तथा । केन समम्—चित्तेन समम् । चित्तशब्देन मन सकल्प चैतन्यं ध्यानं विज्ञानं स्मरणं चोद्यते । किंभूतान्—आशाजुष आशाशब्देन आशंसोच्यते । किंभूतान्—असमगुणान् । पृथ्वी शब्दादिपञ्चगुणा । आपश्चतुर्गुणा । तेजस्त्रिगुणं वायुर्द्विगुण । आकाशस्य एक एव शब्दो गुण. । आशां गुणांश्च मुञ्चती । नामप्रभृतीन् आशापर्यन्तान् भावान् भ्रान्त्या ब्रह्मभावेन मत्वा मुञ्चती । यतो गूढो भाव परमार्थो यस्या सा तथा । पुन किंभूता—शुभाङ्गा शुभानि अङ्गानि शिक्षादीनि षट्, अथवा चत्वारि शमदमोपरमतितिक्षाख्यानि साधनानि यस्या सा तथा ।

C P here refers to the seventh chapter of the Chāndogya Upaniṣad and summarises nearly the whole of it This chapter gives the story of Nārada and Sanatkumāra, and propounds the nature of the Absolute as transcending all physical objects and mental processes such as water, light, ether, name, speech, mind and its functions, hope, strength and food It will be seen that C P finds references to most of these in the verse, and accordingly explains certain words differently from the other commentators Besides, in the passage from the Upanisad, unlike Śamkara, he explains बल 'strength' and अन्न 'food' as air and earth respectively to suit his interpretation of the verse

Vidyā says उपनिषदपि चित्तेन ज्ञानेन आशाजुषो दिक्पतीन् अनेकान् प्राप्य मुञ्चति । कानाशापतीनित्याह—तेज सखा वह्नियुक्ता निखिला मरुतो देवा. पार्थिवश्च राजा अर्थात् मरुतामेव । एतेन वह्निरूपो न भवति अपरदेवरूपो न भवति देवराजरूपो न भवति इति तान् मुञ्चति । तथा दिष्टभाज. स्वकर्मरूपान् etc. Īśānadeva says the same thing

Later commentators find in the verse a reference to the nine Dravyas of the Vaiśesika system except the soul—earth, water, light, air, ether, time, space and mind This interpretation is found in Malli, N and Jina Malli, for instance, says उपनिषत्पक्षे तु सानन्तानाकाशसहितान् । 'अनन्तं सुरवर्त्म खम्' इत्यमरः । दिष्टभाजः कालयुक्तान् । 'दिष्टं

भाग्ये च काले च' इति विश्व । चित्तेन समं मनसा सह आशाजुषो दिग्युक्तान् ।........ अपा विकार आप्यम्.......तेज सखा तेजोद्रव्यसहिता मरुत् वायु पार्थिवा. पृथिवी-विकारा ....तान् मुञ्चती तार्किकोक्तपृथिव्यादिनवद्रव्येषु आत्मातिरिक्तद्रव्याष्टकस्य श्रुतिवाक्यैर्निषेधं कुर्वतीत्यर्थ ।

CANTO XII

5 C P, Jına (Text) and Mallı ıead प्रसूनपर्णात् for प्रसूनवर्णात् tound ın Vıdyā, Jına and N

6 C P, Vıdyā and Jına read निपीयताम् for न पीयताम् (Mallı and N)

Trans follows the followıng अन्वय-चकोरजिह्वया........चन्द्रिका न पीयता नाम, अपितु पीयताम्. Mallı dıffers—एतन्मुखचन्द्रचन्द्रिका चकोरस्य जिह्वया कथञ्चिदपि न पीयता नाम पाययितुमशक्यत्वात् । तथापि भवन्मुखस्पृशी त्वच्चक्षुरात्मना परिणते चकोरस्य चक्षुषी इमामेतन्मुखचन्द्रिका कि चिरं नाचामयसे न पाययसे । चक्षुषा च किमिति न पीयते किमित्येनं न पश्यसीत्यर्थ । चमे प्रत्यवसानार्थत्वात् गतिबुद्धीत्यादिना चक्षुषोरणिकर्तु कर्मत्वम् । "निगरणचलनार्थेभ्यश्च" इति चमेर्णिचि परस्मैपदनियमादात्मनेपदं चिन्त्यम् C P remarks on आचामयसे—

निगरणार्थस्य ण्यन्तस्य आत्मनेपदं चिन्त्यम् । तत्रेदं चिन्त्यते—चक्षु कर्तृकस्य आचमेरभ्यवहारलक्षणस्य अभिधेयस्यार्थस्य बाधे वीक्षणं लक्ष्यमित्यर्थ । अथवा धातूनाम् अनेकार्थत्वाभावात्[1] न परस्मैपदम् । अन्ये तु अन्तर्भूतहेतुमण्यर्थमाचमि चुरादौ पठन्ति । ततश्च ' बुधयुधे'त्यतो......' निगरणे'त्यादिना स्वार्थिकण्यन्तात् परस्मैपदस्य अप्राप्ते 'णिचश्च' इत्यात्मनेपदम् । वीक्षणमभिधेयम् । अतो निगरणार्थत्वात् आत्मनेपदमेव । .... कश्चित्तु "न पादम्याङ्‌यमाङ्‌यसपरिमुहरुचिनृतिवदवस" इत्यत्र पा इत्यर्थपरो निर्देश इत्याह । तत आचमेरपि पानार्थत्वात् परस्मैपदप्रतिषेध । तथाच पादिषु ' धेट उपसङ्ख्यान'-मित्युक्तम् । यथा धापयेते शिशुमेकं समीची इति ।

9 Vıdyā, C P (Ms A) and Jına (Text) read क्षणोति for क्षिणोति. Ms C reads क्षिणोति Jına remarks on क्षिणोति–शाकटायनक्षीरस्वामिभ्यां तु अयं धातुर्न पठ्यते । अतएवात्रेयमैत्रेयाभ्यामपि स्वादे छान्दसिकेषु पठितस्य क्षेर्धातोर्भाषायामपि प्रयोगाङ्गीकारेण क्षिणोतीति साधितम् । एवं च पञ्चबाण क्षिणोतीति सिद्धः । शाकटायन पुन छान्दस एव प्रयोग भाषायां तु क्षिणुं न पपाठेति तन्मते क्षिणोतिप्रयोगो भाषायामसाधुरेव । क्षणोतीति पाठे क्षणु हिंसायामस्य प्रयोगे न काप्यनुपपत्ति ।

1 अनेकार्थत्वात् ?

10 अत्र वीरस्य (वीररसस्य ?) य आश्रयो नायक· तद्विपक्षविषये निवेशितो भयानक सुतरां नायकोत्कर्षमादधातीति भिन्नसंश्रयत्वेन निर्वाह· । यथा अर्जुनचरिते—

महानुपद्रवोऽभवत् पुरे पुरन्दरद्विषां ।
भयावहे समुत्थिते धनुर्ध्वनौ किरीटिन: ॥

इति वीरभयानकयो· एकाश्रयत्वेन विरोध इति प्रतिपक्षगतत्वेन भयानको निवेशित: C P.

सौधाग्रनटे पटाञ्चले— Vidyā and Jina (Text) read तटे for नटे. Vidyā says सौधाग्रतटे धवलगृहोपरिभूमिकाया यत् पटाञ्चलं पताकाप्रान्तं तत्र. Vidyā mentions सौधाग्रनटे as a variant. C. P and others read नटे

22 अश्वेति- C P says अश्वेति श्वेतीकृतम् । श्वित आवरणे लुङ् । आत्मने· पदप्रथमैकवचनम् । कालापके (अथ व्याकरणेषु च A) अस्माद्यतनी Vidyā first says श्वित आवरणे श्वेतते, but says at the end श्विता वर्णे कर्मण्यद्यतनी. N says 'श्वितीङ् (श्वितिङ् acc to Jina) शौक्ल्ये' इत्यस्माण्ण्यन्तात् कर्मणि लुङ्ङात्मनेपदम्. Dhātupātha and Kātantraganamālā have श्विता वर्णे.

32 तदध्वदृक्तारतरङ्गरङ्गणा— C P says तस्य राज्ञ. अध्वनि दृशो दृष्टे. तार कनीनिका तस्या. तरङ्गस्य रङ्गणं यस्या: सा तथा । N says तस्य अध्वनि तद्दिशि दृश ताराणामतिविशालाना तरङ्गाणा दृग्व्यापाराणां रङ्गणं गतिर्यस्या. । दृग्व्यापारदर्शित- वर्णनीयनृपान्तरा ।

Vidyā reads तदर्धदृक्तारतरङ्गरङ्गणात् and connects it with तृणीभवत्पुष्प- शर—सरस्वती ता दमयन्ती प्रति नृपान्तरम् अवदत् । कीदृशं नृपम्—तृणीभवन् पुष्पशर. कामो यस्मात् तम् । तस्या दमयन्त्या या अर्धदृक् कटाक्ष तया यत् तारस्य कनीनिकायास्त- रङ्गवत् रङ्गणं भ्रमणं तस्मात् । यदि कामादपि सुन्दर. स न भवेत् तत् कथं कटाक्षेण दमयन्ती तं पश्येदित्यर्थ ।

37 C P remarks on कृत्रिम—कृत्तद्धित:। क्त्रिरिति कृत्[2] । 'त्रेर्मम् नित्यम्' इति मम् तद्धित· । कात्यायनीये तु त्रिमक् इति कृदेव[3] । कृत्तद्धित. संनिपात- प्रत्यय एव शास्त्रकाराणां भाष्यकाराणां च मत. । तथा च शाङ्खायनगृह्ये जातकर्मणि गोप्य नामकरणे 'कृतं कुर्यात् कृत्कृत'मिति कृद्विधानात् एव तद्धितप्रतिषेधे सिद्धे 'न तद्धित'मिति व्यामिश्रनिषेधार्थं यथा........मित्युक्तम् ।

38 C P, Vidyā and Jina read दृश्येतरा for दृश्येतर. (Malli and N)

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2 'ड्वित: क्त्रि·' Pānini 3 3 88

3 The reference is to the Kātantra rule 'ड्वनुबन्धात्त्रिमक् तेन निर्वृत्ते (Krdvrtti, Pāda 5) The Vrtti says डु कृञ्, करणेन निर्वृत्तं कृत्रिमम्

C P.—

अयं राजा सिन्धो समुद्रस्य जैत्रं जयनशीलं पवित्रं तत् कीर्तिरेव पूर्तमद्भुतमसृजत्। 'वापीकूपतडागानि देवतायतनानि च । अन्नप्रदानमाराम पूर्तमित्यभिधीयते ॥' यत्र कीर्तिपूर्ते जगन्ति स्नान्ति धवलितानि। यत्र वा अथवा के कवयो वाचंयमा मौनपरा न सन्ति वर्णयितुमशक्तत्वात्[4] । तथा यस्य बिन्दुश्रियमिन्दुरश्नुते इन्दुर्यस्य बिन्दु । यस्य पूर्तस्य जलं चाविश्य दृश्यादितरा अदृश्या असौ जलदेवता जागर्ति। या स्फटिकभू· कैलास अगाना पर्वतानामीश्वरः। अथ च सिन्धु सर्वदा पवित्रो न भवति। अत पर्वणि लोकाः स्नान्ति। समुद्रं पर्वणि स्पृशेत् इति स्मरणात्। अतः समुद्राज्जैत्रमुत्कृष्टम्। तत्रापि वाचं-यमा मुनयस्तटे सन्ति। तस्यापि चन्द्रो बिन्दुस्तज्जातत्वात्। तत्रापि जलदेवता यागानामी-श्वरो यज्ञपुरुषोऽदृश्यः[5]।

यत्र......सन्ति कवय के वा न वाचंयमा — Vidyā explains this somewhat differently —यत्र कीर्तिपूर्ताद्भुते वाचंयमा के मुनयो न कवयो न काव्यकर्तार सन्ति, अपितु सर्वेऽपि मुनयोऽस्य कीर्तिपूर्ताद्भुतं वर्णयन्तीत्यर्थ । अथच सर्वेऽपि वाचंयमा.[6] कवयो जलपक्षिणश्च[7] तन्मध्ये वर्तन्त इत्यर्थः। सिन्धौ च जलपक्षिण एव सन्ति न मुनय ।

He explains the last two lines thus— यस्य कीर्तितडागस्य असौ एष स्फटिकभू कैलासगिरिरेव यागेश्वरो जलदेवता जागर्ति स्फुरति। कीदृशी जलदेवतेत्याह— जलमुदकं चाविश्य प्रविश्य दृश्येतरा अदृश्येत्यर्थ । कीर्तिरेव तडागजलं तावत् शुभ्रं स्फटिकभूयागेश्वरदेवता च शुभ्रा। अतएव जलमध्ये न दृश्यते। य. स्फटिको यागेश्वरो भवति स तूदकमध्ये क्षिप्तोऽत्यच्छत्वान्न दृश्यते इति परीक्षा। समुद्रे च जलमाविश्य सर्वदृश्या जलदेवता नारायण । स च स्वपिति। अस्य च जलदेवता जलमाविश्यादृश्या। यागेश्वरश्च जागर्ति न स्वपितीत्यर्थ ।

Malli reads दृश्येतर and connects it with इन्दु., and does not take स्फटिकभू to mean कैलास. He says असाविन्दुर्यस्य जलञ्चाविश्य दृश्येतर· सावर्ण्याददृश्यो जलदेवता सन् जागर्ति। प्रकारान्तरेणोत्प्रेक्षते। स्फटिकाद्भवतीति स्फटिकभू स्फटिकोद्भवो यागेश्वर. सन् जागर्ति। स्फटिकलिङ्गे यागेश्वर इति प्रसिद्धि ।

Jina (Text) reads जागेश्वर, but Jina himself reads यागेश्वर Jina (Text and comm) reads स्फुटिक. He says स्फुटिकस्य भूर्विद्यते

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4 C अशक्तित्वात्

5 C दृश्यः

6 ie मुनय

7 'water' + वि 'bird'

यस्य स स्फुटिकभू कैलास. स एव यागेश्वर । अथवा स्फुटिकात् भवतीति स्फुटिकभू स्फाटिकोऽसौ यागेश्वर. शिवलिङ्गरूप जलदेवता। कैलासरूपं शिवलिङ्गं स्फुटिकनिर्मितं शिवलिङ्गं वा उदकमातृरूपा देवता। यस्य कीर्तिपूर्तस्य जलमाविश्य प्रविश्य दृश्येतरा अदृश्या सती जागर्ति स्फुरति। जले हि शुद्ध स्फुटिक क्षिप्त सन् समच्छायत्वात् दृक्पथं नाभ्येति। उज्ज्वलतरोऽदसीयकीर्तिकल्लोलप्लावित कैलास. स्फुटिकनिर्मितो वा लिङ्गरूपो महादेवो न दृश्यते इत्यर्थ । अथचान्यस्यापि सरसो जलमाविश्य अदृश्या सती जलदेवता तिष्ठति। यागेश्वरशब्देन स्फुटिकनिर्मित शिवलिङ्गमिति प्रसिद्धि ।

N who reads दृश्येतर says— यस्य च जलमाविश्य दृश्येतर अस्मदादिनेत्रयोरविषयभूत असौ स्फटिक एव भू. यस्य स कैलास एव जा(या)गेश्वर स्फाटिक. श्रीशिवलिङ्गरूपी जलदेवता जागर्ति स्फुरति। यागेश्वर· स्फाटिक इति प्रसिद्धि । असौ जलदेवता जागर्ति। असौ का—या स्फटिकभूरगेश्वर कैलासो जागर्तीति वा।

For the latter explanation see C P above

Īśānadeva reads दृश्येतरा and says—यस्य कीर्तितडागस्य असौ स्फटिकभू कैलासगिरिरेव यागेश्वरो महेश्वरो जलदेवता जागर्ति स्फुरति। कीदृशी—जलं च प्रविश्य दृश्येतरा अदृश्या इत्यर्थ·। तडागजलं तावत् शुभ्रं यागेश्वरदेवतापि शुभ्रा। अतएव जलमध्ये न दृश्यते। उदकमध्ये क्षिप्त स्फटिकजागेश्वरोऽच्छत्वान्न दृश्यते इति परीक्षा। समुद्रे च जलमाविश्य सर्वदृश्यो जलदेवता नारायण स्वपिति। अत्र च जागेश्वरो जागर्ति न च स्वपिति। अतएव समुद्रादधिकम्।

56 C P says—

नम्रा ये प्रत्यर्थिन पृथिवीपतय तेषा मुखकमलस्य या म्लानता सा एव भृङ्गजातं भ्रमरसमूह तस्य छायाया कलङ्करूपाया अन्त पातेन गर्भीभावेन चन्द्रवदाचरिता चरणयो नखश्रेणि यस्य स तथा। अथवा मुखकमलस्य म्लानतैव भृङ्गा. ततो जाता छाया प्रतिबिम्बेन कलङ्करूपा तदन्त पातेन चन्द्रवदाचरिता चरणयो. नखश्रेणिर्यस्य स तथा।

58 Mallı on the second lıne—लक्षभिदो लक्षभेदिनो लक्षसख्यारिहन्तुश्च। 'लक्षं शरव्ये सख्यायाम्' इति च विश्व.। राज्ञां लक्षै. कृतमलम्। दृशा दृष्टैव पद्मान्यब्जानि सख्याविशेषाश्च जयतोऽस्य पद्मै पद्मसख्याभिरलम्।

C P on the last two lınes—अस्य राज्ञा परार्धेन संख्यारूपेण किमपि कर्तुं नो शक्यम्। यत सर्वेषां परेषां ? द छेत्तु.। य किल सर्वान् परान् छिनत्ति तस्य परै अर्धसंख्यै. किम्। तत्तस्मात् बत इति खेदे एतस्य द्विषां सख्याया अपगमं विना असख्यत्वं विना अन्या गति. काचिन्नास्ति। अथच संख्यात् सग्रामादपगमं पलायनं विना।

62 All except N read नवलोकम् for वरलोकम्, and वा for ते in the first half.

C P explains नवलोकम् twice—

आगतम् एतं नवलोकं नाम राजानं प्रति वा अर्थार्थे अवधारणे च...... ..त्वया एवमनवलोकनायैव प्रतिज्ञा कुत कृता। किम्भूतं नवलोकम्—नवं नूतनं स्वयंवर ोकम् आगतम्।

Vidyā says वा अथवा आगतं स्वयंवरमायातं नवलोकमपूर्वजनं प्रति अनवलोकनाय अदर्शनाय एवमित्थं कुत त्वया प्रतिज्ञा कृता।

65 तत् कम्बुप्रतिबिम्बितम्— C P says तत् किमु प्रतिबिम्बितं कम्बु इति सामान्याधिकरण्यम्। कम्बूना प्रतिबिम्बितम् इति वा षष्ठी·

Vidyā remarks on पर्याय and अनुवाद—कि शङ्खप्रतिबिम्बितमेतद्यशोऽथवा शङ्ख कथ्यते शरदभ्रपंक्तिश्च कथ्यते। वृक्षस्तरुरिव पर्याय.। अथवा इयत्प्रमाणं क्षीरसमुद्रोदकमिति अनुवाद. कियत इति शुभ्रत्वात् सन्देह ।

C P says पर्याय अभिधानान्तरम्। किमु दुग्धसिन्धो पयसा सर्वानुवाद एकदेशानुवादाभावात्।

In the second line शर्वपर्वतसितश्रीगर्वनिर्वासि is explained by C P and N as शर्वपर्वत कैलास. तस्य सितश्रीगर्व. श्वेतकान्तिगर्व तस्य निर्वासि कैलासादपि धवलतर यश·

Vidyā reads श्रीगर्भ[8] 'lotus' and says—शर्वपर्वत कैलाशस्तथा सितं शुभ्रं यत् श्रीगर्भं पद्मं ते द्वे अपि निर्वासयति·······इत्येवंशीलमतिशुभ्रत्वात्

Vidyā's reading is mentioned by Īśānadeva श्रीगर्भमिति पाठ । श्रीगर्भं पद्मम्।

66 Nārāyana reads खुरक्षुण्णासु, though the N S ed reads क्षुराक्षुण्णासु. Vidyā and Jina (Text) read क्षण ण्णासु. For C P see below Jina reads क्षुर—क्षुरै चरणाग्रैर्नखतीक्ष्णभागै क्षुण्णासु.

C. P.—

अयमस्य कर कै जनैरेवंविध: न उन्नीत विचारित, अपितु सर्वैरपि। किम्भूत:- निस्त्रिंशेन खड्गेन त्रुटितानि अरिवारणघटानां कुम्भस्थलास्थीनि तेषां कूटानि शिखराणि तेषाम् अवटस्थानं गर्तस्तत्र स्थायुकाना मौक्तिकानाम् उत्करं समूहं किरतीति स तथा। उत्प्रेक्ष्यते—क्षितिषु यशांसि एव क्षोणीजा वृक्षा तेषां बीजव्रजं मौक्तिकलक्षणं क्षिपन्निव वपन्निव। किम्भूतासु—अत्र उभयथा पाठो दृश्यते। तत्र तावदेके किल पठन्ति—चतुरङ्गसैन्यसमरत्वङ्गत्तुरङ्गक्षणक्षुण्णासु। तदा चतुरङ्गस्य रथतुरङ्गगजपदातिलक्षणसैन्यस्य

8 This is the reading of Ms B The later Ms reads श्रीगर्व which is a take

समरे त्वङ्गन्तो ये तुरङ्गा: तै: क्षणक्षुण्णासु क्षणमात्रं खेटितासु। केचित्तु खुरार्थं क्षुरशब्दं पश्यन्त. क्षुरक्षुण्णासु इति पाठमाहु:। तथा च अमर.—शफं क्लीबे क्षुर पुमानिति। गणकारोऽपि 'क्षुर खुर विलेखने' इत्याह। अन्यस्तु 'क्षुर विलेखने खुर छेदने'। तदा क्षुरै: खुरै. क्षुण्णासु खेटितासु। अयमेव पाठ. प्राय. श्रेयान्। तथापि सुधीभि. विचार्यम्।

मुक्तानां यशसश्च श्वेतत्वात् सम्भावना। आवृत्त्या कुम्भास्थिकूटावटस्थानस्थायुको मौक्तिकोत्करकिरश्चेत्यपि व्याख्या। स्थायुको हि बीजव्रज क्षिपति। स्थायुकोऽधिकृते ग्रामे।

Vıdyā takes कूटावटस्थान as one word—वारणघटा हस्तिसमूहास्तासा यानि कुम्भास्थीनि कुम्भकीकसानि तान्येव कूटावटस्थानानि कीकसास्थिकर्षणगर्तस्थानानि तत्र स्थायुक. स्थितिशीलो मौक्तिकोत्करो मौक्तिकसमूहस्तं किरति क्षिपतीति स तथाभूत.। अन्योऽपि योऽन्नादिबीजं क्षिपति स कृष्टासु भूमिषु कूटावटस्थाने क्षिपति। अत्र च मुक्ताफलानि बीजानि।

71. C P poınts out the sıgnıficance of unbarbed arrows—

कर्णधारा. कर्णिन शरा तद्व्यतिरिक्ता ये आशुगा बाणा: तै सम्भृतम् अङ्गं येषा तेषा भाव तत्ता ता गतै. शरपूर्णाङ्गै·, दुराकर्षत्वात्। धर्मयोधिना एतेन राज्ञा प्राणहारिण कर्णिशरा न प्रयुज्यन्त इति भाव. He explaıns the verse thus—अहो आश्चर्यं अस्य वैरिभि समरे निमज्ज्य भव: ससार एव अर्णवस्तीर्ण.। यावतो महाप्रमाणस्य तरणे. श्रीसूर्यमण्डलस्य भिदां विधाय। किंभूतै—कर्णधारा. कर्णिन: शरा etc तथा—अरीन् त्रायते य स. अरित्र· तेन विना वैरिणां रक्षकस्य कस्यापि अभावात्। अथवा अरित्र· सन्नाह:। अतिशूरत्वात् सन्नाहाभाव:। अथच तरणे. नौकाया भिदा विदारणं विधाय निमज्जनात् कथमर्णव तीर्यते इति विरोध:। अरित्रं नाव. संचारणकाष्ठं तेन विना तथा कर्णधारो नौवाहक· तस्य अभावात्। आशुगेन वायुना सम्भृताङ्गता व्याकुलता गतै: पुरुषै नौभेदात् समुद्रो न तीर्यते। अत एव आश्चर्यम्। Nārāyana says कर्णधारो नाविक., आशुगो वायु. ताभ्या कृत्वा सम्भृतानि परिपुष्टान्यङ्गानि रज्जुस्तम्भादीनि तरणोपायभूतानि च येषाम्। कर्णधारानुकूलवायुना वा सम्भृतान्यङ्गानि येषामेवं·भूता ये न भवन्ति तद्भावं गतै.

73 C P, Vıdyā and Mallı read मिलद्धूमभूम for मिलद्भूमधूम.

C. P remarks—

प्रतापान स्य रज किल धूम। यत्र धूम· तत्र वह्निरिति व्याप्ति। अत्र एत· च ब्दस्य त्रिरावृत्ति चिरन्तनालंकारकाराणा गुणत्वेन अभिमता। C P explaıns the verse thus—कस्य पुरुषस्य एतस्य राज्ञो या दिशां जैत्रयात्रा तस्यामसमं निरुपमं समरभर पश्यत: सत आजिस्थलीषु एतस्य नासीरे अग्रयाने ये वाजिना व्रजास्तेषां खुरेभ्यो जाता रजसां राजि· एतेन राज्ञा दत्तैरसे. खड्गस्य घातै: स्रवत् असृक् रुधिरं येषां, ते च ते असुहृदां वंशा अन्वया:, ते एव सार्द्रं क्लिन्नम् इन्धनं यस्य, स चासौ एतस्य दोष्णोर्बाह्वोरुद्दाम:

प्रताप एव ज्वलदनल , तेन सह मिलन् यो धूमस्य भूमा बाहुल्यं तस्य भ्रमाय न आसीत् । अपितु सर्वस्यापि । यत्र किल आर्द्रा वंशा इन्धनं भवन्ति तत्राग्नौ धूमस्य बाहुल्यं भवति । भूमधूमेति पाठान्तरम् ।

76 Vidyā reads करण्ड for करङ्क—ताम्बूलकरण्डवाहिनी ताम्बूलहुडष्य-धारिका दासी

91 The metre is शार्दूलविक्रीडित consisting of 12 + 7 syllables. But in the first line the pause falls in the middle of a word—

भूशक्रस्य यशासि विक्रमभरे—णोपार्जितानि क्रमात् C P here remarks that in स्वरसन्धि the एकादेश might be regarded either as forming the last letter of the preceding word or as the first letter of the word immediately following He says "पूर्वान्तवत् स्वरसन्धौ क्वचिदेव परादिवदिति पूर्वपरयोरेकादेश स्वरसन्धौ विधीयमान· क्वचित् पूर्वस्यान्तवत् क्वचित् परस्यादिवत् । तथाच पाणिने स्मरणम्—अन्तादिवच्च इति "[9] । एवं चात्र "स्वरस्य परादिवद्भावे व्यञ्जनमपि तद्भक्तत्वात् तदादिवद् भवति "[10]। cf C P. on 8. 105.

99 C P reads जवजयै for जवजवै.

102 C P असौ वार्धिस्तडागो वृद्धो महान् । अथच वार्धि समुद्रोऽथच वृद्धो वार्द्धकयुक्त । यत पाण्डुरं वपुर्बिभ्रत् । किम्भूतम्—तरङ्गैर्वलिभं वलियुक्तम् । केन पाण्डुरम्—हंसावली एव पलितं तेन तथा । तावान् अधिको वयसा पक्षिणा बंहिमा बाहुल्यं यत्र स तथा । पुन. किम्भूत —यष्ट्या बदरीप्रभृतिवृक्षोत्थया मन्त्रैराचार्येण तडागोत्सर्गकाले मध्ये प्रक्षिप्तया कलित अवगाढ· । तथा च आगम —

ततो द्विगुणां पादहीनामर्धेन चाधिकाम् ।
दृढां लोचनसंयुक्तां सालस्थां बदरिकादिजाम् ॥[11]

स्नपयित्वा समभ्यर्च्य ध्वजवस्तूर्यनि·स्वनै ।
अनन्तमधुना मध्ये निक्षिपेदहियष्टिकाम् ॥[12]

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9 6 1 85 Kāśikā says एकः पूर्वपरयोरिति योऽयमेकादेशो विधीयते स पूर्वस्यान्तवद् भवति परस्यादिवद् भवति ।

10 The portions within inverted commas are cited almost verbatim from Halāyudha's commentary on Pingala (chap 6) Ms reads तद्भूकर्तृत्वात् तदपि तद्भवति ।

11 C सालसुन्दरिकादिजाम्

12 A निक्षिपेदिह यष्टिकाम्

ओ सहस्रभोगजूटाय विश्वाधारस्थिताय च ।
हूं हूं अनन्तनागाय नागाधिपतये नमः ॥

इत्यनन्तमन्त्र । अथच वयसो वार्धकस्य बहिमा बाहुल्यम् । यष्टिकलितः—वृद्धो हि यष्ट्या अवलम्बितो भवति । तथा—विकचया विकसितया चन्द्रिकया चन्द्रज्योत्स्नया सह योग्यं स्फुरत् सगतं यस्य[13] तत्तथाविधं कं पानीयं बिभ्रत् धवलमुदकं दधत् । अथच वृद्धोऽपि कं मस्तकं विगतकचया केशरहितया चन्द्रिकया खल्वाटतया संगतं बिभर्ति ।

110 C P—

सा दमयन्ती नले वासस्य अर्थिताम् अभूत अधृत । किंभूता—उत्कण्टका रोमाञ्चिता तथा विलसन्ती उज्ज्वला पत्रराजि· पत्रवल्ली यस्या सा तथा । तथा आमोदं परिमलं भजते । न अपगतरागतरा, किन्तु सानुरागा । अतिगौरी गौरवर्णा पार्वतीमतिक्रान्ता वा । उत्प्रेक्षते काञ्चनकेतकीव । रुद्रस्य क्रुध कोपात् तस्य रुद्रस्य अरे कामस्य धिया बुद्ध्या नले वासार्थितामभूत रुद्रेण वर्जितत्वात् । अन्ये तु रुद्रकोपस्य वासार्थितामधृत, नलविषये । तदरिकामधिया इति हेतु. । स्मरेण अर्दितत्वात् कोपयुक्ता बभूवेत्यर्थ. । केतकीव इत्युपमा च व्याचक्ष्यते । सापि कण्टकवती उज्ज्वलपर्णयुक्ता आमोदवती च । न विद्यते परागो रेणुर्यस्या सा अपरागा, न अपरागा किन्तु सपरागा । गौरी च । उत्प्रेक्षा श्लेषो भ्रान्तिमान् काव्यलिङ्गं च । वसन्ततिलका वृत्तम् ।

Vidyā's explanation is different, and more lucid सा दमयन्ती रुद्रक्रुधो रुद्रकोपस्य वासार्थिता स्थितियुक्तताम् अधृत बभार । दमयन्ती अतिक्रोधयुक्ता भूवेत्यर्थ । हेतुमाह—नले नैषधविषये वा तस्य नलस्य योऽरि शत्रु काम. स्मरस्तस्य धिया बुद्ध्या । सभोपविष्टनलविषये तस्या· शत्रुभूतकामबुद्धिर्जाता । यत. कामो नलावयवै कृत्वा तां पीडयति, स्वयमनङ्गत्वात् । अत एव सा क्रोधस्य स्थानं बभूवेत्यर्थ । उपमानमाह—काञ्चनकेतकीव । यथा सुवर्णकेतकी रुद्रकोपस्य वासार्थिता निवासाभिलाषं बभार । कीदृशी दमयन्ती सुवर्णकेतकीवेत्याह—उत्कण्टका उद्गतपुलका, केतक्यां चोद्गता कण्टका भवन्ति । तथा विलसन्ती शोभमाना उज्ज्वला पत्रराजि कस्तूरिकादिपत्रवल्ली यस्या सा, केतक्यपि विलसत्पाण्डुर(पत्र)पंक्ति· । तथा आमोदभाक् श्रीखण्डादिपरिमलयुक्ता, केतकी स्वभावादामोदभाक् । तथा अनपरागतरा[14] अतिसानुरागा । केतक्यपि परागयुक्ता । द्वौ नञौ प्रकृतमर्थं प्रतिपादयतः । तथातिगौरी गौरवर्णा । अथवा गुणैः कृत्वा अतिगौरी पा तीमतिक्रान्ता ।

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13 N also says विकचया चन्द्रिकया योग्यं समुचितं स्फुरत् प्रकाशमानं संगतं मैत्रं यस्य । ज्योत्स्नावन्निर्मलम्· Trans follows the following construction— योग्यस्फुरत्, चन्द्रिकया सगतं कम्.

14 अपगतोऽनुरागः यस्या ए भूता न भवति अतितरामनपरागतरा N.

Trans follows N who says—

सा भैमी रुद्रक्रुध. रुद्रकृतशापपरित्यागसमुद्भवात् कोपाद्धेतो तस्य रुद्रस्यारि काम. तस्य बुद्ध्या अयं काम एवेति बुद्ध्या नले विषये वासस्य स्वयंवरेण स्थितेरर्थितामभिलाषुकत्वमधृत दधार। नले साभिलाषा जातेति भाव:। स्वशत्रुसमाश्रयणं च युक्तम्।

111 C P, Vıdyā and Jına read आह्लादाम्बुनिधौ for आनन्दाम्बुनिधौ (Mallı and N) They read also तन्नलालंकारीभवते जनाय for तत्तलालंकारीभवनाज्जनाय found ın Mallı and N

Vıdyā, Mallı and Jına (Text) read तत्रालीकनले for तन्नालीकनले found ın C P, N and Jına Vıdyā says तत्र तस्मिन्नतिमनोहरे अलीकनले सकल्पितनले चलेतरमना निश्चलचित्ता।

C P and Jına read नान्यान् for साम्यात्. Jına says अग्रे स्थितानपि चतुर अन्यान् नैषधान् सत्यन पेक्षया अलीकान् नलान् शक्रादीन् दृशा पातुं मनाक् स्वल्पमपि चतुरा नाभूत्। नान्यानिति स्थाने साम्यादिति पाठे साम्यात् सत्यनलसाम्येन. Vıdyā reads साम्यात्, lıke Mallı and N

C P. on the last two lınes—

आह्लादाम्बुनिधौ निमज्ज्य नितरां दूरं गता परमोत्कर्षं याता। अत एव तेषां नलानाम् अ कारीभवते जनाय सत्यनलाय पातालकन्याभ्रमं भ्रान्ति दधती। अथवा तत्तलालंकारीति पाठ —तस्य आह्लादाम्बुनिधे तलस्य अलंकारीभवते जनाय नलरूपाय पातालकन्याभ्रमं भ्रान्तिं दधती। योऽम्बुनिधेस्तलवासी भवति स पातालकन्या पश्यति। तत्तलालंकारीभवते जनायेति पाठान्तरम्। अन्ये तु तत्रालीकेति, साम्यान्मनागिति, तत्र चालंकारीभवते इति पठन्त कामबुद्ध्या गृहीतत्वात् सत्योऽपि अलीकनल इति साम्यात् इति सादृश्यं प्राप्य……तत्र सभायाम् अलंकारीभवते नृपजनायेति व्याचक्षते [15]।

CANTO XIII

5 The verse क्षोणीभृतामतुल.... ıs not found ın C P, Vıdyā, Jına and Īśānadeva

26 C. P says—

इय वाणी अनेकनलावलम्बा अनेकनलविषया शङ्कैव लता तस्या संततिं न वर्धयतु मा छिनत्तु। वर्ध छेदनपूरणयो.। यत् अभेदिका समाना इत्यर्थ.। या किल अभेदिका अभेदनशीला कुठारका भवति सा अनेकनललक्षणतृणविशेषावलम्बिनी तां न भिनत्ति (?) न

15 Ms ıs corrupt here Several emendatıons have been ade

दि नत्ति । तथा इयमपि महेन्द्राद्यनेकनलाभासविषया मा छिनत्तु । परम् अत्र चित्रं यत् दमयन्तीं प्रति नले च जलेश्वरे च तुल्या ताम् अवर्धयत् अच्छिनत् । या हि एकत्र न छिनत्ति सा अपरत्र कथं छिनत्ति इति विरोधाभास. । विरोधपरिहारस्तु वृधु वृद्धौ वर्धयामास इत्यर्थ. ।

अथवा व्याख्यान्तरम् । इयं वाणी दमयन्ती प्रति अनेकनलावलम्बां शङ्कालतातातिम् अभेदिका सामान्यवक्त्री सती किं न वर्धयतु, अपि तु वृद्धिं नयतु परं यत् नले च जलेश्वरे च दमयन्ती प्रति शङ्का तुल्यम् अवर्धयत् अत्र चित्रम् । ममैव वर्णनं क्रियते ममैव वर्णनं क्रियते इत्युभयोरपि तुल्यमेव भेदेन अभेदिकया शङ्का संवर्धिता इत्यत्र चित्रम् । अथच नले[1] चतुष्टय-परिहारेण पञ्चमस्य प्राप्ति (इति) शं सुखमवर्धयत् । जलेश्वरे परिहृतत्वात् कालतां कालुष्यं च अवर्धयदिति तात्पर्यार्थ ।

34 देव पतिर्विदुषि नैषधराजगत्या
निर्णीयते न किमु व्रियते भवत्या ।
नायं नल खलु तवातिमहानलाभो
यद्येनमुज्झसि वर कतर. परस्ते ॥

C P says—इन्द्रपक्षे—

हे विदुषि नैष धराजगत्या. पृथ्वीलोकस्य पति , अपि तु स्वर्गस्य । किंभूत.—देव: स्वर्गे क्रीडनात् । किमु न निश्चीयते, अपितु निश्चीयत एव इन्द्रत्वेन । यतोऽयं भवत्या न व्रियते । अयं नलो न भवति । किन्तु तव नलाभ भ्रान्त्या नलवत् आभासत इत्यर्थः । किंभूत —सर्वेभ्य अतिशयितं महस्तेजो यस्य स अतिमहा· । यदि एनम् उज्झसि ते तव अयं कतरो वर. अभीष्टः न भवति । किन्तु पर. शत्रुरेव ।

अग्निपक्षे—

एष अयं देवो दीपनात् । धराजगत्या धरवत् य· अज: मेष तस्य गत्या मेषवाहनत्वा अग्रे तद्गत्या गमनेन न न निर्णीयते सर्वत्र देशान्तरं प्राप्यते । यत एष पति. आग्नेय्या दिश । ततो भवत्या किमु इति प्रश्ने न व्रियते । अग्निं मत्वैव न वृणोषीत्यर्थ. । अत्र पूर्ववाक्ये नञ्द्वयमुत्तरत्र चैक इति नञ्त्रयमस्ति ।

अयं तव न नल. किन्तु अनलः वह्निः । अतिमहा: अतितेजस्वी नलैः तृणै· आभाति दीप्यते । यद्येनं त्यजसि ततस्तव परः अन्यः कतरो वर इति । किमुशब्दः प्रश्ने ।

C P says here that, in निर्णीयते न किमु न व्रियते भवत्या, some connect the नि of निर्णीयते with व्रियते on the strength of the च in व्यवहिताश्च (Pāṇini 1 4 82) which allows the use of the Upasarga apart from the verb in the Vedic language, the च,

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1 Ms नलेन.

acc to them, ıs meant to cover classıcal Sanskrıt also In thıs case, the form ıs निर्म्रियते C P says किमु भवत्या न निर्म्रियते निर्वृति· सुखं प्राप्यतामित्यर्थ.। सन्देहाभाव हि सुख भवति ।

यमपक्षे

एष देव द्योतनात्, पति दक्षिणदिश. कि न अपितु भवत्येव। तेन कारणेन धराजगत्या अक्षरच्युतकेन धर्मराजगत्या निर्णीय निश्चित्य किमु प्रश्ने भवत्या न व्रियते। अयं न नल अपितु ल लाता प्राणिनो लाति गृह्णाति इति व्युत्पत्त्या कप्रत्यये रूपम्। खलु तदा (तव) अतिमहत अनस्य प्राणस्य लाभ, यमस्य जीविताधिपतित्वात्। यद्येनम् उज्झसि तत· ते पर कतरो वर., के पानीये तरति कतरो वरुण ।

वरुणपक्षे—

एष धराजगत्या धराया पृथिव्यां जातं धराजं पृथिवीजातम् ओषध्यादि तस्य गति उदकं तस्या उदकरूपाया. पति न, अपितु पतिरेव। जीवस्य उदकोद्भवात्। अथवा एष जगत्या धरो धर्ता स चासौ अजश्च नारायणश्च तस्य गति प्रथमं गमनम् आश्रय उदकं धराजगति तस्या न पति, अपितु पति । दानात् देव.। तथाच मनु—आपो नारा इति प्रोक्ता आपो वै नरसूनव । ता यदस्यायनं पूर्वं तेन नारायण. स्मृत ॥ निर्णीयते किं न अपितु निर्णीयते, न व्रियते च (किम्)।

न अयं नल किन्तु वरुण । किंभूत—तव हेतो अतिमहती नलस्येव आभा यस्य स । अथवा तदा अतिमहान् अलाभो विष्णुलाभ· अकारो विष्णुवाचकः। यद्येनं त्यजसि वर. कतर सुखतर किं सुखं परत्र देशे स्थितमित्यर्थ ।

नलपक्षे—

एष नैषधो राजा तस्य गत्या पति भर्ता देव दैवयुक्त· कि न निर्णीयते तथा कस्मात् (न) व्रियते भवत्या। नैषधराजो गति यस्याः सा तया इति भवत्येति पदविशेषणं वा। ना पुरुषोऽयं नल नाम। तवातिमहान् अलाभो यदि एनमुज्झसि। वर. कतरः परः ते, न कोऽपि इत्यर्थः। अयं सिद्धान्तरूपोऽर्थः । पञ्चधा अस्य श्लोकस्यार्थः।

3 साप्तुं प्रयच्छति न पक्षचतुष्टये तां
तल्लाभशंसिनि न पञ्चमकोटिमात्रे।
श्रद्धां दधे निषधराड्विमतौ मताना-
मद्वैततत्त्व इव सत्यतरेऽपि लोकः॥

Vıdyā reads प्राप्तुम् for साप्तुम्. He reads also सत्यपरे for सत्यतरे, but ın an alternatıve explanatıon he ınterprets the verse accordıng to the latter readıng The readıng सत्यपरे (Ms सत्यपरः) ıs found also ın the Text accompanyıng the Ms. of Vıdyā used by me. Vıdyā explaıns the verse thus—सा दमयन्ती निषधराड्विमतौ नलवैपरीत्ये

नलभ्रान्तौ सत्यामपि अनिश्चये सत्यपि पञ्चमकोटिमात्रे पञ्चमाग्रस्थानस्थिते नले सत्यतरेऽपि[2] श्रद्धा न दधे न बभार। क्व सति नलभ्रान्तिरित्याह—पक्षचतुष्टये इन्द्रादिचतुष्टये ता दमयन्ती प्राप्तुं लब्धुं न प्रयच्छति सति। कीदृशे—तस्या दमयन्त्या लाभं प्राप्तिं शंसतीत्येवंशीलं तस्मिन् नललाभकथके इत्यर्थ· नलरूपसाधर्म्यात्। उपमानमाह—मतानां दर्शनाना विमतौ मध्ये पञ्चमकोटिमात्रे पञ्चमाग्रभागस्थे अस्ति-नास्ति-नास्त्यस्ति-नास्तिनास्ति—अस्ति-अस्तिपदस्थे अद्वैततत्त्वे वेदान्तमते यथा लोक श्रद्धा न करोति तथात्रापीत्यर्थ। क्व सति—अपरे अन्यस्मिन् सांख्यनैयायिकबौद्धादिमते सति प्रतिकूले विद्यमाने सति मताना परस्परविरोधित्वात्। पर क्व सति-अस्ति-नास्ति-नास्त्यस्ति-नास्तिनास्तीतिपक्षचतुष्टये तामद्वैतलक्षणां श्रद्धा प्राप्तुं न प्रयच्छति सति। कीदृशे—तल्लाभशंसिनि तदिति ब्रह्म तस्य लाभ. प्राप्तिस्तं शंसतीत्येवंशीलं तस्मिन्। एतेनार्थात् तस्मात् पक्षचतुष्ट्यात् पञ्चम पक्ष: अद्वैतसिद्धान्त इति ज्ञापितं भवति।

अथवा सा दमयन्ती निषधराड्विमतौ नलानिश्चये सति पञ्चमकोटिमात्रे पञ्चसंख्यायुक्ते सत्यतरेऽपि नले श्रद्धा वासना न दधे। क्व सति—पक्षचतुष्टये इन्द्रादिके ता श्रद्धां प्राप्तुं न प्रयच्छति सति। कीदृशे—तस्या दमयन्त्या लाभं शंसतीत्येवंशील तस्मिन्। क इव—लोक इव। यथा लोक मतानां दर्शनाना विमतौ विरोधे सति सत्यतरेऽपि अद्वैततत्त्वे श्रद्धा न धत्ते न सत्यं मन्यते। मतानि मिथो विरुध्यन्ते। कीदृशे अद्वैततत्त्वे—पञ्चमकोटिमात्रे अस्तिनास्त्यादिपञ्चमाग्रमात्रे। क्व सति—पक्षचतुष्टये अस्ति-नास्ति-नास्त्यस्ति-नास्तिनास्तिरूपे ता श्रद्धां प्राप्तु न प्रयच्छति सति। कीदृशे पक्षे—तस्या श्रद्धाया लाभकथके। अत्रोपमालंकार.।

C P also reads प्राप्तुम् for साप्तुम्, but his explanation is different— निषधराट् नल. पक्षचतुष्टये व्याख्याने ता प्राप्तुं न प्रयच्छति सति पञ्चमकोटिमात्रे स्वपक्षव्याख्याने तल्लाभशंसिन्यपि[3] श्रद्धा न दधे। यथा लोक· मताना विमतौ सत्या सत्यतरेऽपि अद्वैततत्त्वे श्रद्धा न धत्ते।

केचित्तु व्याचक्षते—लोक· निषधराड्विमतौ सत्यां नलानां वैमत्ये सन्देहे सति सत्यतरेऽपि नले श्रद्धां न दधे। किंभूते—पञ्चमकोटिनिर्दिष्टे पञ्चमस्थानस्थे। किंभूते—तल्लाभशंसिनि तस्या लाभं शंसतीत्येवंशीले तस्मिन् तथा। क्व सति–पक्षचतुष्टये नलचतुष्टये ता प्राप्तुं न प्रयच्छति सति। अद्वैततत्त्वे इव। यथा मताना नैयायिकमीमांसासांख्यबौद्धादीनां मध्ये सत्यतरेऽपि अद्वैततत्त्वे ब्रह्मणि लोक. श्रद्धा न धत्ते। किंभूते—पञ्चमकोटिमात्रे पञ्चमपक्षस्थिते अनिर्वचनीये। क्व सति—भेदवादिना पक्षचतुष्टये साध्यधर्मविशिष्टो धर्मी पक्ष इति सन्, असन्, सदसन्, तद्विनिर्मुक्त इति ज्ञा(न)चतुष्टये ता ब्रह्मविद्यां प्राप्तुं न

2 सत्यपरे ?

3 i e, तल्लाभकथके

प्रयच्छति सति। किंविशिष्टे अद्वैततत्त्वे—तल्लाभशंसिनि तस्या अभेदसाधिकाया ब्रह्मविद्याया सत्यज्ञानानन्तानन्दादिरूपब्रह्मप्रतिपादिकाया लाभं शंसतीत्येवंशीलं तस्मिन्।

Trans follows Nārāyana who reads साप्तुम्. He says—सा भैमी निषधराड्विमतौ नलविषये सन्देहे सति पञ्चमकोटिमात्रे पञ्चमभागरूपे पञ्चमस्थानस्थिते इति यावत् सत्यतरेऽपि नले श्रद्धामास्तिक्यं न दधे। क्व सति—तल्लाभशंसिनि भैमीप्राप्त्यभिलाषिणि पक्षचतुष्टये पक्षाणा समीपवर्तिना सदृशानामिन्द्रादीना चतुष्टये ता श्रद्धा सत्यनलविषयं निश्चयमाप्तुं प्राप्तुं न प्रयच्छति सति। क कस्मिन्निव—मताना मध्ये सत्यतरेऽपि अद्वैतरूपे तत्त्वे लोको यथा श्रद्धा न धत्ते। क्व सति--पक्षचतुष्टये अनेकात्मवादिसाख्यादिदर्शनचतुष्के तामद्वैतश्रद्धा प्राप्तुं न ददति सति। साख्या हि प्रतिशरीर भिन्नान् शुद्धज्ञानस्वभावान् बहूनात्मन इच्छन्ति। नैयायिका अपि प्रतिशरीर भिन्नान् सर्वव्यापकान् ज्ञानादिनवविशेषगुणवत आत्मन इच्छन्ति। आर्हतास्तु प्रतिशरीरं भिन्नान् देहपरिमाणान्........बहूनात्मनोऽङ्गीकुर्वन्ति। बौद्धाश्च प्रतिदेहं भिन्नान् क्षणिकज्ञानसततिरूपान् बहूनेवात्मन इच्छन्ति।

Jina also reads साप्तुम्, but in an alternative explanation he adopts the reading प्राप्तुम् and says—प्राप्तुमिति पाठे निषधराट् नल पञ्चमकोटिमात्रे पञ्चमस्थानस्थे अर्थादात्मनि श्रद्धां न दधे निश्चयं न बभार अर्थात् दमयन्ती लब्धुम्। कीदृशे आत्मनि—तस्या भैम्या लाभं शंसत्यभिलषतीत्येवंशीलस्तस्मिन्। क्व सति—शक्रादिपक्षचतुष्टये ता भैमी प्राप्तुं न प्रयच्छति सति। यथा लोक पञ्चमकोटिमात्रे चतुष्कोटिविनिर्मुक्त सत्यतरे सत्सल्लक्षणेऽपि अद्वैततत्त्वे श्रद्धामास्तिक्यं न धत्ते। क्व सति—मताना विमतौ सत्या पक्षचतुष्टये ता श्रद्धा सम्यक्प्रतीति प्राप्तुं न प्रयच्छति निषेधति सति। कीदृशे पञ्चमकोटिमात्रे—तल्लाभशसिनि अभेदसिद्धिनिरूपके। तथाच सदसदादीन् चतुरःपक्षान् अशुद्धानपि विहाय वेदान्तिना सत्सल्लक्षण शुद्धोऽपि पक्षो यथा न श्रद्धीयते तथा नलेनात्मनि भैमी लाभो न श्रद्धीयत इत्यर्थः।

Īśānadeva, after explaining अद्वैततत्त्व as वेदान्तमत, remarks यद्वा अद्वैततत्त्वे बौद्धमते यथा लोक. श्रद्धा न दधाति। कीदृशे—पञ्चमकोटिमात्रे। यदुक्तम्—

न सन्नासन्न सदसन्न चाप्यनुभयात्मकम्।
चतुष्कोटिविनिर्मुक्तं तत्त्वं माध्यमिका विदु॥

पक्षचतुष्टये तां मुक्तिं न प्रयच्छतीत्यादि योज्यम्। अद्वैतवादिनश्च बौद्धा। यदुक्तम्—अद्वयवादी जिन........इति।

The following interpretation of the verse is found in Ms B[1] for which see Introduction—सा दमयन्ती निषधराड्विमतौ नलविमतौ नलभ्रान्तौ अनिश्चये सति पञ्चमकोटिमात्रे पञ्चसख्यायुक्ते सत्यतरे नलेऽपि श्रद्धा वासना न दधे न बभार। क्व सति—पक्षचतुष्टये इन्द्रादिके ता श्रद्धा न प्रयच्छति न ददति सति। कीदृशे पक्षचतुष्टये—तस्या भैम्या लाभं प्राप्तिं कथयतीत्येवंशीले तस्मिन्। यदस्माभिर्दमयन्त्यर्थे

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एतद्रूपं नलरूपमङ्गीकृतमिति नलरूपं कृत्वा दमयन्तीलाभहेतोः स्थिते इत्यर्थ.। अथवा तस्या· श्रद्धाया लाभं शंसति हिनस्तीत्येवंशील (तस्मिन्)। क इव—लोक इव। यथा लोके मतानां दर्शनाना विमतौ विरोधे सति सत्यतरे अद्वैततत्त्वे भगवत्तत्त्वे श्रद्धा नश्यति न सत्यं मन्यते। यथा यथा मतानि विरुध्यन्ते तथा तथा लोकस्याद्वैततत्त्वेऽपि श्रद्धा गच्छति। कीदृशे अद्वैततत्त्वे—पञ्चमकोटिमात्रे पञ्चतत्त्वप्रमाणे। क्व सति—पक्षचतुष्टये सदसत्-प्रभृतिके ता श्रद्धा प्राप्तुम् अप्रयच्छति सति। कीदृशे पक्षचतुष्टये—तस्या. श्रद्धाया लाभ शंसति। शसु[4] हिंसायामिति हिसाविकारात् शंसु स्तुतौ चेति सिद्धम्। विनाशयति सति। पक्षचतुष्टयमुच्यते—

नासन्न सन्न सदसन्न चैवाप्युभयात्मकम्[5]।
चतुष्कोटिविनिर्मुक्तं तत्त्वमध्यात्मिका विदु ॥

49 C P, Vıdyā and Jına take अन्धकूप as one word

54 C P, Vıdyā and Jına read इतरनलतुलायाम् for इतरनलतुला-भाक् Vıdyā says अपरनैषधसाम्येऽपि सति। सर्वे नला समास्तावदुपविष्टा· सन्ति, परमयमेव पञ्चमो नल मम हृदये सुखमुत्पादयतीत्यर्थः।

CANTO XIV

6 C. P, Vıdyā and Jına read न वा कैः for नवीनैः—कैर्वा स्तवै· न आनर्चे अपितु सर्वैरेव

10. C P. and Vıdyā read समर्था for समार्था.

C. P.—

अथवा या या गाथा खलु निश्चितं येन येन अमरेण इन्द्रादिना शेषं परिशि॰ नलं प्रति समर्था संबद्धार्था ता ता गाथां तदन्येन तस्मात् इन्द्रादे सकाशात् अन्येन अनलादिना सह अलगन्ती सा विशेषं भेदम् इतरत्रितयात् व्यतिरेकं प्रति संदधे सस्मार इत्ययमर्थ। या इन्द्रेण नलेन च समानार्था ताम् इन्द्रविषयामेव केवलं सस्मार। इत्थम् इतरदेवत्रयेऽपि प्रत्येकं गाथाम् एकविषयामेव दमयन्ती स्मृतवती। ततश्च परिशेषानुमानेन नलो ज्ञात.।

11. C P and Vıdyā read दासा इव for आशा इव

C. P—या गाथा अत्याजिलब्धविजयप्रसर इत्याद्याश्चतस्र· दिशां पतिव्रतात्वं जगृहु। कुतः—प्रतिलोकपालम् एकैकवृत्ते। एका गाथा एकस्मिन् लोकपाले वर्तते, दिशोऽपि इत्थं वर्तन्ते। ता नलमुद्दिश्य उक्ता अपि भ्रान्त्या एकैकत्र लोकपाले संलग्ना तया ज्ञाता आसन्।

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4 Ms शिशु

5. न चाप्यनुभयात्मकम् [2]

ता: गाथा: सा मिलिता· सर्वा अपि एकस्य नलस्य वश्या वेद स्म जज्ञे। दासा इव यथा कस्यचिदेकस्य सर्वे दासा वश्या भवन्ति।

N explains the reading आशा इव thus— मिलिता (आशा) दिशो यथा नलस्य वश्या ऐन्द्र्यादीनां दिशामिन्द्राद्येकैकप्रवणत्वेऽपि सर्वासां दिशां चक्रवर्तिनलैकवश्यत्वं यथा, तथा गाथानामपीत्यर्थः।

12 Vidyā and Jina (Text) read सहाग्निनैव for समाग्निनैव C P. has the latter reading, like N, but he reads the verse after verse 13 (निश्चित्य शेषम् etc), and attributes the words to Damayantī He reads also शेषा for सैषा and explains the verse thus—

या गाथा 'कि ते मति.' (13 31) इत्याद्या पाशिना वरुणेन (समा) समाना आसीत्। तथा अशनिपाणिना इन्द्रेणैव समा, 'अत्याजिलब्ध—' (13 28) इत्याद्या। यमेनैव समा, 'यच्चण्डिमा—' (13 30) इत्याद्या। अग्निनैव समा, 'येनामुना' (13 29) इत्याद्या तदा ज्ञातासीत्, तामेव गाथामहमिदानीं नलस्य मिलिता मेने ज्ञातवती अस्मि। शेषा· सर्वा पूर्वा गाथा अनलस्य नलव्यतिरिक्तस्य इन्द्रादेः विशेषाय भेदाय प्रोक्ता।

27 C P, Vidyā and Jina read श्रितम् for स्थितम्.

31 " " " " वितीर्यते लक्षयितुं न मेऽपि for न दीयते लक्षयितुं ममापि.

38 " " " " अदेशिताम् for आदेशिताम्.

39 " " " " लक्ष्मलक्ष्यम् for लक्ष्यलक्ष्यम्.

All except N read हुंहुम् with short उ.

41 " " " " कतमौचिती for कथमौचिती.

44 C P, Vidyā and Jina (Text) read शेषं तु हन्तुं किमियद् यतध्वम् for शेषं तु कं हन्तुमियद् यतध्वे

58. C P.—

तस्य ग्रीवास्थितं माल्यं राज्ञां दृशोरपि न्यस्तमिव न्यासरूपम् इव आस्त। कुत.—रागात्। यत· दृशाम् अम्बु जलं तत्र प्रतिबिम्बि। नलस्य नृपस्य अक्ष्णो. तत् प्रालम्बं मालाख्यम् अन्तर्मध्यम् आ म्बत तत् युक्तम्। किंविशिष्टयोरक्ष्णोः—पीतवतोरिव ग्रीवास्थितत्वात्। अयमर्थ.—राज्ञा दृशोः न्यस्तमिव न्यासभूतम्। स्थपनिका हि पुनर्गृह्यते। तथा तिबिम्बभूतं च वस्तु अर्थक्रियाक्षमत्वाभावात् उपभोक्तुं न शक्यते। नलस्य पुनरक्ष्णो मध्यं पीतत्वात् एतेन उपभुक्तत्वात् आलम्बत। अतएव प्रालम्बशब्द प्रकर्षं आलम्बः तत्र यत् भुज्यते। यत्र न्यासभूतं स्थितं तत्र माल्यशब्द प्रयुक्त कविना। मलमल्ल धारणे। धारणमात्रं न तु उपभोग न्यासस्य .....प्रतिबिम्बत्वात् अनुपभोग्यत्वात् न्यासभूतत्वा दमयन्तीप्राप्तिलक्षणार्थक्रियाकारित्वाभाव।

अथवा प्रालम्ब राज्ञां दृशोरपि न्यस्तमिव आस्त । कीदृशम्—रागात् दृगम्बुप्रतिबिम्बि माल्यं यस्य तत्तथा । नलस्य अक्ष्णो पानेन अन्तरालम्बनं युक्तमेव इति व्याख्यानान्तरम् ।

Trans follows N who says—

दृशोरम्बुनि क्रोधजनितेऽश्रुणि प्रतिबिम्बोऽस्यास्तीति एवंशीलं माल्यं राज्ञां दृशोरपि न्यस्तमिव निक्षिप्तमिव आस्त । क्रोधात् दर्शनमात्रेण तन्माल्यमेव तेषा द्वयोरपि नेत्रयोर्निक्षिप्तं शल्यमिवाभवत् । नृपस्य नलस्य अक्ष्णोरन्तर्मध्य कर्तृभूत. प्रालम्ब्यं प्रलम्बत्वं हर्षविस्फारित्वम् आलम्बत अङ्गीचकार प्रालम्बम् प्रालम्बनं प्रालम्ब· स एवार्थ । उत्प्रेक्षते—किंभूतयोरक्ष्णो —तत् पीतवतोरिव माल्यं सादर विलोकमानयोरिव । यद्वा नलनेत्रमध्य. तन्माल्यमेव प्रालम्बमृजुलम्बिनं हारविशेषमङ्गीचकार । सादरविलोकनात् नेत्रयोरन्त प्रतिबिम्बिताया मालाया ऋजुलम्बित्वं नेत्रयोर्विस्फारत्वमन्तरेण न घटत इति तदेवाक्षिपति । नलस्तु ता माला विलोकयन् हर्षवशात् विस्फारितनेत्रो जात इति भाव. ।

Vidyā and Jina read राज्ञा for राज्ञाम्. Vidyā explains the verse thus—

माल्यं माला दृगम्बुभि हर्षाश्रुजलै यत् प्रतिबिम्बं तद्विद्यते यस्य तत्तथा आस्त आसीत् । उत्प्रेक्ष्यते—राज्ञा नलेन दृशोरपि नेत्रयोर्मध्ये रागादनुरागेण न्यस्तं निक्षिप्तं न केवलं हृदये निक्षिप्तं नेत्रयोरपीत्यपिशब्दार्थ । युक्तमेतत् प्रालम्बं कर्तृ नृपस्य अक्ष्णोर्नेत्रयोरन्तर्मध्यम् आलम्बत भेजे । उत्प्रेक्ष्यते—तन्माल्यं पीतवतोरिव । य. किल यत् पिबति तत् तस्य मध्यमालम्बते । 'प्रालम्बमृजुलम्बि स्यात्' ।

Jina's explanation is a variation of above, but he mentions and explains the reading राज्ञाम् also

62 C. P.—

तया स प्रवरो ददृशे । इन्द्रविवाहे आयन् । यं प्रवरम् अत्रिप्रभृतिकम् ऋषिं सखायं वरं श्रेष्ठं पुरश्चकार । तथाच वैजवापानाम् अत्रिर्गविष्ठिर· पूर्वातिथिरिति प्रवरा. । एवमन्येषामपि । किंभूते (विवाहे)—गोत्रस्य अनुकूलत्वेन भवे । उत्प्रेक्ष्यते—तस्य गोत्रस्य प्रातिकूल्यादिव । यत गोत्रशत्रु पर्वतशत्रु । अयमाशय.—गोत्राणामानुकूल्येन विवाहो भवति प्रवराणा च । अहं गोत्रशत्रुत्वात् प्रतिकूलः ततश्च प्रवरानुकूल्येन विवाहो भवति । अत. प्रवरं पुरश्चकार । असमानप्रवरै विवाह इति स्मरणात् ।

Vidyā's explanation is different He does not take प्रवर to mean 'the founder of a *gotra*' He says तया दमयन्त्या स प्रवरो वरो ददृशे । स क इत्याह—गोत्रशत्रुरिन्द्र आयन् आगच्छन् (यं) प्रवरमुत्कृष्टं वरं सखायं मित्रं मातलि पुरश्चकाराग्रे कृतवान् । गोत्रशत्रुरिति कवि· शब्दच्छलेन उत्प्रेक्षते । विवाहे उपयमे

गोत्रस्य शाण्डिल्यकश्यपप्रभृतेरनुकूलत्वं तेन भवतीति गोत्रानुकूलत्वभवस्तस्मिन् एवंभूते। विवाहो हि गोत्रानुकूलः। तत्र चेन्द्रस्य प्रतिकूलस्य (भाव) तस्मादिव गोत्रशत्रुरित्यर्थ।

Jina's explanation is similar गोत्रशत्रु महेन्द्र गोत्रयो. वसिष्ठकश्यपाद्यो वंशादिपुरुषयो अनुकूलत्वेन भवति जायते य स गोत्रानुकूलत्वभव एवंविधे विवाहे विवाहार्थम् आयन् स्वर्गात् आगच्छन् यं वरं श्रेष्ठं प्रवरं सखायं प्रवराभिधं मित्रं पुरश्चकार अग्रे कृतवान् स प्रवरस्तया भैम्या ददृशे अदर्शि। कुतस्तं पुरश्चकारेत्याशङ्क्याह—इवोत्प्रेक्ष्यते। तत्प्रातिकूल्यात् तस्य गोत्रानुकूलत्वविशिष्टस्य विवाहस्य विरुद्धत्वादिव। गोत्रशत्रुरिति छलम्। यो गोत्रशत्रुर्भवति स गोत्रानुकूलत्वभवं विवाहं न सहते। ततो भैमीनलगोत्रयोरनुकूलत्वेन जायमाने विवाहे स्वयमिन्द्र प्रातिकूल्यं कृतवान्; अथच गोत्रयो शैलयोरनुकूलत्वं यत्र भवति तत्र प्रातिकूल्यात्। य(त) गोत्र भिद्यते (तेन) इत्युचितमिति ध्वन्योऽर्थ। प्रवरो नाम देवदूतो महाबल इति हरिवंश। प्रवरो नाम मातलिरिति केचित्।

Vidyā's explanation, as amplified by Jina, is the correct one Pravara was a companion of Indra (see Vocabulary), and he had come with the latter to the Svayamvara festival He had been invisible, but was now seen by Damayantī As, however, the word 'pravara' means 'the oldest member or founder of a *gotra*'. it is suggested by means of puns that Indra had brought a Pravara sage to make up for his lack of a *gotra,* without which it was impossible to marry. Indra being a god had, of course, no *gotra* , besides, he was called गोत्रशत्रु which at first sight means 'the enemy of a *gotra* or ancestral family', though the word gotra is here taken to mean 'mountain' But the first meaning is also applicable to Indra See Vocabulary under गोत्रशत्रु,

68 C P and Vidyā read स्त्रियमप्युपेयात् for स्त्रियमभ्युपेयात्. C (Text) also reads स्त्रियमपि

Vidyā remarks—सहद्वितीय स्त्रियमप्युपेयात्। अस्यार्थ.—स्त्रियमपि एकाकी नोपेयात् नागच्छेत् अपितु सह द्वितीयेन सहायेन वर्तते सहद्वितीय ससहाय स्त्रियमपि व्रजेदित्यर्थ। आस्तामन्यत् ग्रामादिकम्। स्त्रियमपि इति अपिशब्दार्थ·।

88 The verse is variously explained. C P's explanation is the best— वामे अर्धे वामपक्षार्धे प्रथमम् अवा ओकारेण तथा मा मकारेण ओकारेणेत्यर्थ। यत् रूपं द्विधा द्विप्रकारं भूतं सत् द्वितीयेन ओकारेण दक्षिणार्धेऽपि भूतं प्राप्तं भगवदभिधेयं भवति ब्रह्मवाचकम्। किंभूतम् उभयाकारस्य ओंकारद्वयस्य घटनात्

मेलनात् सकलम् । तदन्त तयो ओकारयोरन्तर्मध्ये हरमयमीश्वरमय मन्त्रं मम स्मर । अथच हकारो रेफकारो मकार ईकारश्च । चतुष्टयेऽपि अकार उच्चारणार्थ । ईकारस्य पुरत. अकारस्य सुखोच्चारणार्थे य आदेशे ह्रींकार [1] । उभयपक्षे ओकारेण संपुटित इत्यर्थ । सेन्दुम् अर्धमात्रायुक्तम् । अथवा हरमयमिति मयट्प्रत्यय । अथवा सेन्दुमिति ईश्वरम् । ई इन्दुश्च ताभ्या सह वर्तते सेन्दु. तं तथा[2] । एतावता ईकारोऽनुस्वारश्च लब्ध । अमल निराकार चान्तर्जप । हे नरपते स ते तव सिध्यतु मे मम देव्या भारत्या मन्त्र सिध्यतु । सारस्वतो मन्त्र ।

अथवा यद्रूपं भगवद् योनिसदृशाकार त्रिकोणयन्त्रमयं भवति । किंभूतम्—उभयाकारघटनात् द्विधाभूतं त्रिकोणयन्त्रद्वयघटनात् षट्कोणयन्त्रं तदन्त मध्ये मे मन्त्रं स्मर । हरमयं हकाररेफमयम् । सकलं ककारलकारसयुक्तम् । अवा ओकारेण मा मकारेण त्रिष्वपि अक्षरेषु बिन्दुना (सह वर्तमानम्) । तथा यत्र अर्धे वामा अस्ति । वामाशब्देन स्त्रीप्रत्यय ईकारो लक्ष्यते । अयमभिप्राय । षट्कोणयन्त्रमध्ये पूर्वं प्रणवस्तत क्लीं ह्रीं ।

अथवा अवामा न शक्ति·, अपरा वामा नाम शक्ति इति द्वे अर्धे । एतत्स्वरूपं द्विधाभूतम् उभयाकारघटनात् योन्यर्धाकाररूपद्वयमेलनात् सकलं सपूर्णं सत् यत् रूपं भगवत् योनिवत् तदन्तर्मन्त्रं स्मर इति । शेषं पूर्ववत् ।

अथवा यस्य रूपस्यार्धे अवामा अप्रतिकूला वामा पार्वती अस्ति तत् हरमयम् उभयाकारघटनात् सकलम् अर्धनारीश्वरं सेन्दुं सचन्द्रं मन्त्रं गोप्यं रहस्यं निराकारं स्मर जप स्तुहि चिन्तय च ।

The verse contains in a veiled form the formula ओम् ह्रीं ओम्, called the चिन्तामणिमन्त्र. The epithets are applied by some to both भगवदभिधेयं रूपम् and मन्त्रम्, while Sarasvatī's मन्त्र is sometimes identified with the अर्धनारीश्वर form of Śiva, because it represents the mystic nature of that form Vidyā's explanation is in this respect more lucid than that of Nārayanā भो नरपते नल तत् भगवदभिधेयमीश्वरवाच्यं रूपं मे मम मन्त्रमन्तर्मनसि स्मर चिन्तय· N says—यद्रूपं भगवती च भगवांश्च भगवन्तौ पार्वतीपरमेश्वरौ अभिधेयं यस्य । यद्वा—भगवच्छब्दवाच्यमर्धनारीश्वरम् ।

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1 C P construes हरमय as ह्+अ=ह, र्+अ=र, म्+अ=म, ई+अ=य. By omitting the अ s we get ह्रीम्.

2 N also says सेन्दुम् ई च इन्दुश्च ताभ्यां सह वर्तमानम् । ईकारेण अर्धचन्द्रेण च युक्तम् । तथा स ला अनुस्वारस्तत्सहितम् । सेन्दुम् ईकारबिन्दुयुतमिति वा ।

Vıdyā goes on to say कीदृशम्—हरमयम् ईश्वरस्वरूपम् ईश्वरसदृशमित्यर्थ । अथच हकाररेफमयम्। अधुना ईश्वरस्य मन्त्रस्य च साम्यमाह। सह इन्दुना चन्द्रेण वर्तते इति सेन्दु तम्। मन्त्रोऽपीन्दुकलायुतो लिख्यते। तथा कीदृशम्—अमलं कीलितनाददोषवर्जितम्। ईश्वररूपमपि अमलं शुभ्रम्। तथा निराकार नीरूपमव्यक्तम्। नहि शब्दरूपस्य मन्त्रस्य आकारोऽस्ति निरवयवत्वात्। तत् किरूपमित्याह—यत् सकलं समग्रमीश्वररूपम्। द्विधारूपं द्विस्वरूपं भवति। हेतुमाह—उभयाकारघटनादाकृतिद्वययोगात् स्त्रीपुरुषाकारेण युक्तत्वादीश्वरस्य। यतो वामार्धे अवामा पार्वती देवी विद्यते। अतएव अर्धे रूपं स्त्रिया अर्धं च पुरुषस्येति द्विस्वरूपं भवति। समग्रं विश्वरूपम् आकारद्वयोपेतमेव। ईश्वरस्य तृतीयं लक्षणं नास्तीत्यर्थ । यदुक्तं व्यासेन—

न वज्रचक्राङ्कसरोरुहाङ्कं, लिङ्गाङ्कितं पश्य जगद्भगाङ्कम्[3]।
हस्तप्रबद्धेन हि कङ्कणेन, पश्यन्ति मूढा खलु दर्पणे न॥

मन्त्रपक्षे व्याख्यायते—यन्मन्त्ररूपं द्विधा भवति। उभयाकारघटनात् अक्षरद्वययोगात् स लं समस्तं मन्त्रम् अक्षरद्वयस्वरूपम् जानातीत्यर्थ । अथवा सकलमूर्ध्वस्व(र)म् (?) इत्यागमिभाषा। कथमक्षरद्वयमित्याह—यत अवा ओकारेण मा मकारेण प्रणवेन युक्ता अर्धे वामा देवी वर्तते। वामाशब्देन व्यञ्जनरहितम् ईमित्युच्यते। एतच्च हकाररेफमयं क्रियते। तदा प्रणवपूर्वको ह्रीकारो भवति। अयं च सारस्वतो मन्त्र सर्वेषु आगमेषु प्रसिद्धो दृष्टस्वभावश्च। भो नृप तं मन्त्रं शश्वदनवरतं जप। स मन्त्रस्ते तव सिध्यतु निष्पद्यताम्। अत्रानुप्रासश्लेषालंकारौ। शिखरिणी।

Nārāyana construes अवामावामार्धे as अर्धे (पूर्वभागे) अवा अमा or मा (तथा उत्तरभागे) अवा अमा or मा (प्रणवद्वयसंपुटितमित्यर्थ·) अवा ıs तृतीया of ओ, and अमा or मा that of अम् or म्

CANTO XV

11 C P— स ततो विदर्भभर्ता निपीतदूतालपन स नलं धृतादर· आगमयांबभूव। यथा रथाङ्ग चक्रवाक. निशावसाने तपनं श्रीसूर्यमागमयते। किंभूत.—श्रुता ताम्रचूडस्य कुक्कुटस्य वाक् येन स तथा। "क्रीडोऽनुसपरिभ्यश्च" इति सूत्रे "आगमेः क्षमायामात्मनेपदं वक्तव्यम्"। क्षमा कालहरणम्। तत्र च "कृञ् चानुप्रयुज्यते लिटि" इति अभूततद्भावे "कृभ्वस्तियोगे" इति कृशब्दादारभ्य यावत् "कृञो द्वितीयतृतीय—" इति कृञ् ञकार इति प्रत्याहारेण भुव अनुप्रयोगे "आम्प्रत्ययवत् कृञोऽनुप्रयोगस्य" इति कृञ्ग्रहणात् बभूव इत्यात्मनेपदाभाव। कालापके तु एकमेव पदं परस्मैपदादेशश्च।

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3 Ms reads भगाङ्कितम् which violates the etre

12 तदालेपनदानपण्डिता—तस्या दमयन्त्या आलेपनदाने उद्वर्तनकरणे पण्डिता दक्षा C P. तदा विवाहसमये क्वचित् आलेपनस्य सुधादे· दानं धवलनं तत्र पण्डिता Vidyā तदा क्वचित् स्थाने लेपनदाने सुधालेपचित्रादिकर्मणि पण्डिता। चतुष्कनिर्माणार्थं हरिद्राचूर्णमिश्रितं तण्डुलपिष्टं तस्य दाने आलेपकरणे कुशला N आलेपनं हरिद्रया मिश्रितं तण्डुलपिष्टम् Īśānadeva

16. C P, Jina, Īśānadeva and N read अमानमानद्धमियत्तयाध्वनीत्· N says आनद्धं मुरजादिवाद्यमियत्तया इदंपरिमाणत्वेन अमानमपरिच्छेद्यं यथा तथाऽध्वनीत् Vidyā reads अमानमानद्धमति स्म चानुते—अमानं मानरहितं यथा स्यादेवमत्यधिकमानुते स्म अतिस्तौति स्म मधुर शब्दं चकारेत्यर्थ. C P refers to this reading

22 This verse (पुरा प्रभिन्न etc) is a variation of verse 21, and not found in C P, Vidyā, Īśānadeva and Jina (Text)

31 C P— तदा तस्मिन् काले तस्या कुटिला कचच्छटा अर्पितै· करुणस्य कुड्मलै पुष्पमुकुलै तां यमुना जहास, या कलिन्दकन्या मथुरां नगरी गता सती बलभद्रस्य हलेन कृष्टा इव कुटिला भाति। किंभूता—घनभङ्गिभि भङ्गुरा कुटिला। द्वारिकाया आगतेन मथुराया वृन्दावनमध्ये क्रीडता मधुमत्तेन तापाक्रान्तेन बलभद्रेण यमुना उक्ता, यत् त्वमागत्य मा सिञ्च तापनोदं कुरु। यदा यमुना नागता तदा हलेन आकृष्य वृन्दावनं प्लावितम् इति श्रीविष्णुपुराणे (5 25)।

34 Īśānadeva says तत् सूत्रमिवाभाति फटिका इति लोके। शिल्पिनो हि सूत्रपुर:सर प्रायेण कर्मारभन्ते।

35 Trans follows N's अन्वय—कनीनिकानीलमणे रश्मिना सा (कज्जलरेखारूपा) स्वपद्धति (निजगमनसरणि) किम् अरञ्जि, अञ्जनैर्न. N remarks सदा तन्मार्गगमनेन स्वसंबन्धात्तारकानीलमणिकिरणैरेव नेत्रप्रान्तो नीलीकृतो न कज्जलै Īśānadeva says कामादुल्लसितनिरतिशयकटाक्षश्रियैव युक्ता कज्जलरेखालंकारतामगमदित्याशय.

Vidyā explains the verse thus—कनीनिका तारका एव नीलमणि: तस्य रश्मिना किरणेन अञ्जनै कज्जलै· साऽतिरमणीयस्वपद्धति: आत्ममार्ग. किं न अरञ्जि किं न रञ्जित। अपितु कृष्णरागयुक्ता कृतेत्यर्थ। कीदृशस्य तारकानीलमणे—पुनर्वारं वारमपाङ्गे नेत्रप्रान्ते धावतीत्येवंशीलस्तस्य तथा। धावनहेतुमाह—अनङ्गलीलाभि कामक्रीडाभि। अत्र रूपकोत्प्रेक्षालंकार:। अत्र रश्मिना अञ्जनैरिति वचनसंख्याविपर्यासेन सामानाधिकरण्यं सहृदयानामतीव चमत्कारकारि। अपाङ्गधाविन इति नेत्रयोश्चञ्चलतावचनमतिरमणीयम्।

40 C P., Vidyā and Jina read चापपलाशकुड्मले for किंशुककार्मुकोदरे.

C P—विदर्भपुत्र्या श्रवणावतंसिकाया मणीमह मणीनां तेजस्तदेव चापरूपं पलाशकुड्मलं कुटिलत्वात् धनु[1] तत्र उदीता नेत्रोत्पलमेव बाणसभृति सधानं यस्य स तथा एवंविध सन् स्मर परं केवलं नलं लक्ष्यं वेध्यम् अवैक्षत। अवतंस कर्णाभरणमेव। श्रवणपदं सनिधानाबाधार्थम्. N says अवतंसिकापदेन श्रवणलब्धावपि अतिसनिधि-सूचनार्थ श्रवणपदप्रयोग। युक्तलक्ष्यस्य स्मरणात् स्मर। Acc to Vıdyā, (मणीमह) एव चापपलाशकुड्मलं धनूरूपं किंशुककुसुमं तस्मिन्। परमुत्कृष्टं लक्ष्यम्। नल एव रमणीयलक्ष्यपदवीमालम्बते नान्य इत्यतिशयाभिधायिनः परशब्दस्य जीवितम्। उदीता उद्गता नेत्रोत्पले एव बाणसभृति शरभारो यस्य स. N says नेत्ररूपाभ्यां नीलोत्पलाभ्या बाणसामग्री यस्य एवंविध Jına remarks. . . . कुड्मल इति प्रथमैकवचनान्तपाठे स्मरविशेषणत्वेन योज्यम्. This ıs Īśānadeva's readıng

41 C P— तस्या आननं किं द्वे मणिकुण्डले (एव) विधू चन्द्रौ कर्णलता-युगेन बबन्ध जित्वा। किंभूतौ चन्द्रौ—द्विचन्द्रबुद्ध्या पिशुनया असूयकौ स्पर्धापरौ कथितौ। किं कुर्वत् आननम्—इदं तथ्यमिदं मृषा इति विचारणामनाचरत्। पूर्वं द्विचन्द्र-बुद्धिर्मिथ्या, तस्या. कथं न सर्वथा मिथ्या। परं तन्न विचारितमित्यर्थ.।

N says द्विचन्द्रबुद्ध्या द्वौ चन्द्रौ इति भ्रान्तिज्ञानेन एतौ द्वौ चन्द्रौ तवोत्कर्षं न सहेते इति भैम्यास्तदाननस्य वा पुरस्तादसूयकौ कथितौ प्रतिपादितौ। अन्योऽपि दुर्मदः सत्यासत्य-विचारमकुर्वन् कस्यचिदसूयकस्य वचनादनपराधिनमपि कञ्चित् पाशादिना बध्नाति द्विचन्द्रबुद्ध्या has been translated as "takıng (the ear-rıngs) for two moons" Acc to the commentators, the ear-rıngs were accused of beıng jealous of Damayantī's face by her own false notıon that they were two moons Īśānadeva remarks कुण्डलरूपं चन्द्रद्वयं मुखेन्दुकान्त्या विनिर्जितं सत् बभूवेति भाव.

42 C P—वयस्यया सख्या भैमी कुण्डले परिधाप्य अवादि उक्ता। त्वदाननेन्दो आभ्या कुण्डलाभ्याम् अभित उभयत समन्वय· सबन्ध ध्रुवमिति मन्ये दौरधुरी धुर श्रयति। क्व—प्रियस्य नलस्य कामजन्मनि कामोत्पत्तौ। कुण्डलयुक्तमुखचन्द्रदर्शनात् काम उत्पद्यते।

यत्र लग्ने जन्मकाले चन्द्र उभयत सौम्यग्रहद्वययुक्तो भवति स दुरधरा नाम योगः ज्योति.शास्त्रे प्रसिद्ध.।

Vıdyā and Īśānadeva read दौरधरी and दुरधरा Jına (Text) reads दौरधुरी, and Jına (comm) दौरुधुरी and दुरुधुरा (also दुरुधरा) N who reads दौरुधरी and दुरुधरा says 'गुरुभार्गवयोर्योगश्चन्द्रेणैव यदा भवेत्। तदा

1 Cf Jına—(मणीमह) तदेव चापं चापीभूतं यत् पलाशकुड्मलं किंशुककलिका तस्मिन्। कलिकाया एव चापाकारत्वात् कुड्मलपदोपादानम्

दुरुधरायोग —2' इति ज्योति शास्त्रादवगन्तव्यम्. Vidyā says दुरुधरायोगलक्षणं ज्योति शास्त्रेऽभिहितम्—रविवर्ज्जं द्वादशगैरनफा चन्द्रैर्द्वितीयगै. सनफा। उभयस्थितैर्दुरधरा केनद्रुमसञ्ज्ञितोऽन्य इति ॥[3]

52. C P, Vidyā and Jina read निर्वाय for निर्वाप्य.

58 C P, Vidyā, Īśānadeva and Jina read अवापयन् for अवापिपन्

61. C P, Vidyā, Īśānadeva and Jina read अशक्तिमुद्वहन् for अशक्नुवन्निव.

67 C P, Vidyā, Īśānadeva and Jina (Text) read यदुद्गता for यतोऽजनि and पपार यस्तान् for अपूपुरत्तान् Jina (comm) also reads पपार यस्तान्. Vidyā says—स तस्य नलस्य भुजो बाहु समुद्रभावं समुद्रत्वं बभार धृतवान्। सह मुद्रया अङ्गुलीयकेन वर्तते समुद्रस्तस्य भावं धृतवान्। अथचार्थान्तरम्–समुद्रभाव सागरत्वं बभार समुद्रसदृशो बभूवेत्यर्थ । अथ कीदृशो भुज समुद्रश्चेति साम्यमाह। यस्मात् भुजादुद्गता सजाता श्री लक्ष्मी । क्षत्रियाणा हि श्री· भुजादुत्पद्यते। तथा समुद्रादपि श्रीरुद्गता। तथा आजिषु सग्रामेषु यस्य भुजस्य वारणेन शत्रुनिवारणेन कृत्वा बलं शत्रुसैन्यं द्विषन् पराभवन् नलो बलवान् बभूव। अथवा यस्य भुजस्याजिषु संग्रामेषु बाहुयुद्धेषु निवारणेन शत्रुनिषेधेन नलो बलवान् बभूव। समुद्रपक्षे यस्य समुद्रस्य वारणेन हस्तिना ऐरावणेन स बलं द्विषन् बलारिरिन्द्र आजिषु बलवान् बभूव। तथा यो भुजस्तान् अतिप्रसिद्धान् घनान् निरन्तरान् कमलार्थिनो लक्ष्मीयाचकान् पपार लक्ष्म्या कृत्वा पूरितवान् सन्तुष्टान् चकारेत्यर्थ.। समुद्रो हि कमलार्थिनो जलार्थिनो मेघान् पिपर्ति । अत्रोपमाश्लेषालङ्कार:।

75 C P—कयापि स्त्रिया हारै कृत्वा क्षणे उत्सवे लाजमोक्षणं धानानां वर्षणं कृतम्। किम्भूतै·—अज्ञानत्वेन कङ्कणे विषज्य विलग्य त्रुटितै । कस्य कङ्कणे—करस्य हस्तस्य। किम्भूतस्य—जवात् उदस्तस्य उत्क्षिप्तस्य। किम्भूतया स्त्रिया—सखीर्नलं दर्शयमानया।

णिचश्च इति कर्त्रभिप्राये क्रियाफले आत्मनेपदम्। हृक्रोरन्यतरस्यामिति सूत्रे अभिवादिदृशोरात्मनेपद उपसङ्ख्यानमिति विभाषया कर्मसञ्ज्ञा। कर्त्रभिप्रायत्वाभावे नात्मनेपदम्। आत्मनेपदाभावे च कर्मत्वाभाव:। यथा—"स्वे हि दर्शयति ते परेण का" इति वक्ष्यति (18 49)।

89. For the महाज्यैष्ठी festival see Vocabulary sub voce

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2 Īśānadeva quotes this from व्यवहारसार.

3 The verse occurs in कोष्ठीप्रदीप. Calcutta ed reads—

रविवर्ज्यं द्वादशगैरनफा चन्द्राद्द्वितीयगै सुनफा।
उभयस्थितैर्दुरुधरा केमद्रुमसंज्ञकोऽतोऽन्य· ॥ See also Vocabulary under दौरुधरी.

90 C P—अत्र अस्मिन् अखिलक्षोणीचक्रस्य शतक्रतौ नले वैदर्भ्यां विपुलो योऽनुरागस्तस्य कलनात् दर्शनात्[4] सौभाग्यं निजगदे। कै —तस्य अनुरागस्य सौभाग्यस्य वा वृत्तानि निष्पन्नानि यानि वृत्तानि। अथवा "णेरध्ययने वृत्तम्" इति निपातनात् वृत्तानि अधीतानि[5] वृत्तानि काव्यानि तेषा क्रमै. परिपाटीभि नलसौभाग्यं कथितम्। किंच आस्माकात् नरेन्द्रादुत्पन्ना दमयन्ती तस्याः सुभगताया सम्भूतये जननाय देवेन्द्रस्य अवरणेन प्रसादिता या शची इन्द्राणी तया विश्राणिता दत्ता आशीस्तति आशीर्वादपरम्परा सैव लग्नकं प्रतिभूरभूदिति शेष । लग्नकशब्दो नपुंसकलिङ्गोऽपि। दमयन्त्या. सौभाग्यं शच्यैव दत्तमित्यर्थ । कलनासौभाग्यमिति वा पाठ ।

Jina, like C P, reads आशीस्तति. for आशीर्वच. Vidyā reads आशीःस्तुति (आशीर्वादयुक्ता स्तुति) Jina remarks आशी.श्रुतिरिति पाठे आशिष एव सत्यत्वात् श्रुतिर्वेदः। Īśānadeva and Jina (Text) have this reading

92 C P, Vidyā, Īśānadeva and Jina (Text) read सत (विद्यमानस्य) Jina (comm) and N read यत (गच्छत). N says (आनन्दन) नन्दनवनमभिव्याप्य मर्यादीकृत्य वा स्थितं नन्दनवनसमीपे स्थितम्.... · उदयाचलमधिष्ठाय गच्छत उदित्वरस्येन्दोरिव।

Vidyā says कुरुविन्दै पद्मरागै· पद्मरागाभरणै· सुन्दर. करो यस्य स तस्य (नलस्य) In the case of the moon, he takes कुरुविन्द in the sense of पद्मराग or हिङ्गुल and remarks कुरुविन्दशब्दो माणिक्ये हिङ्गुले च. Jina also takes it to mean हिङ्गुल when applied to the rays of the moon He quotes Hemacandra (Anekārthasamgiaha 4 139, 140)—कुरुविन्द. पद्मरागे मुकुरव्रीहिभेदयोः। कुल्माषे हिङ्गुले मुस्ते।

The commentators do not connect स्यन्दन with the moon In the Trans I have taken it to mean 'air' in the case of the moon (see Footnote to Trans) Mythology, however, attributes a chariot to the moon as well, so that Nala journeying in a chariot to his bride's home is compared to the Moon travelling in his chariot to the pleasure hill of the East bordering on the Nandana garden (स्यन्दनमध्यास्य आनन्दनं शतक्रतुहरित्क्रीडाद्रिं यतः गच्छत इन्दोरिव) For the Moon's chariot see Vocabulary under स्यन्दन.

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4 Acc to N, ज्ञानात् or अङ्गीकरणात्. Acc to Vidyā, भजनात्

5 Cf. Siddhānta-Kaumudī—वृत्तं छन्दश्छात्रेण। संपादितम्। अधीतमिति यावत्। अन्यत्र तु वर्तिता रज्जुः।

CANTO XVI

13 C P, Vidyā and Jina read उदर्कदर्शने for उदर्कदर्शिने. C P. says—स नल· अर्पितं मधुपर्कं यत् असिस्वदत् तत् पानम् उदर्कदर्शने उत्तरकाले इति तर्कं विचारं व्यधात्। यत् यस्मात् एष नल. भीमजाया अधरमुत्तरकाले पास्यन् सन् तदानेन मधुपर्कमिषेण पुण्याहविधिं मुहूर्तसाधनमकृत।

Vidyā says उदर्कदर्शने उत्तरफलज्ञाने। मधुपर्कस्वादात् हि ममोत्तरत्रापि मधुपानं सम्भविष्यतीति विचारितवान्। यत् यस्मात् etc. N says तदुदर्कदर्शिने विवाहोत्तर-फल ....चुम्बनादिविचारिणे लोकायेति तर्कसमूहं व्यधात्.

20 Jina reads शाणनिर्धौत for शाणनधौत—शाणेन शस्त्रमार्जस्य निकषाभिध-चक्रेण शस्त्रतेजनेन वा नितरा धौता धारा शाणनिर्धौतधारा. He remarks शाणनेति पाठश्चिन्त्य। शाणेति श्यति तनूकरोति शाण। औणादिको ण॰। 'शाणस्तु निकष कष' इति हैम। 'शौचतक्षणे शाण परिभाणं शस्त्रतेजनं चे'त्युणादिवृत्ति। 'शाणो माषचतुष्टये कषणे करपत्रे चे'ति महेश्वर। 'शाण सार्धतोल्के कर्षे कषणे करपत्रके' इति श्रीधर·। 'शाण कषे मानभेदे' इति हैम।

22 C P, Vidyā and Jina read व्रते for व्रतैः.

C P explains the verse thus—यस्या· शस्त्रिकाया अङ्गस्य भूमी उभयपक्षत भूमिद्वयं बभतु शुशुभाते। उत्प्रेक्ष्यते—रणस्थण्डिले शायिताव्रते गृहीतदीक्षै. शत्रुभि· शस्त्रीप्रहारमृतै स्वयोषिताम् उरोजयो कुचयो पत्रावलिश्च पत्रवल्ली कस्तूरिकोद्भवा नेत्रकज्जलं च ते द्वे अपि किं शस्त्रिकाया दक्षिणीकृते इव। अन्योऽपि........... व्रतग्राहयित्रे दक्षिणा ददाति।

33 C P, Vidyā and Jina read अधत्त for बभार

44 C P, Vidyā and Jina (Text) read अवर्ततास्तम्भविजित्वरी for बभूव न स्तम्भविजित्वरी

C P—परम्परात्वरेति क्वचित् पाठे श्रुतिक्रियारम्भपरम्पराया त्वरेति विग्रह। अस्तम्भविजित्वरी अवर्तत न सात्त्विकं स्तम्भ जितवती। स्तम्भेन हि क्रिया कर्तुं न शक्यते।

45 C P, Vidyā and Jina read विधि. for विधेः and संगताम् for साङ्गता

C P—अमुष्य दमस्वसु· पाणिं गृह्णत पुरोधसा विधि. तथा संविदधेतरां यथा संगतां प्रीति .... पुलोमजा पत्नीमुद्वहत: शतक्रतोरिन्द्रस्य आङ्गिरसेन बृहस्पतिना महर्षिणा विधि· प्रकर्षेण विदधे।

62 C P, Vidyā and Jina (Text) read प्रसिस्विदे for प्रसिष्विदे. N remarks प्रसिष्विदे षोपदेशत्वात् षत्वम्। प्रसिस्विदे इति पाठश्चिन्त्य.। Jina also says—प्रसिस्विदे इति पठन्ति व्याख्यान्ति च सर्वे। तत्र षत्वाभावो विचार्यः।

63 C. P, Vidyā and Jina read चेष्ट.... for चेष्टि...

67 This verse ('ध्रुवं विनीत.–') is not found in C P, Vidyā and Jina In the ms of Jina the text of the verse has been added in the margin N remarks अयं श्लोक: क्वचित्.

74 C P and Vidyā read मितम् for सितम्. C P says मितं स्वल्पं प्राक् पूर्वं मृदु अथ पश्चात् दाहदायि.

79. 'क्रमेण क्रूरं—' N says अयं श्लोक: क्षेपक. It is not explained by C P, Vidyā and Jina

95 C P Vidyā and Jina (Text) read सितया कृतं तया for सितयापि किं तया, and फलच्छलात् for पलच्छलात्.

98. It is not clear what the subject of रराज is Acc. to Nārāyana, तत् रराज. By तत् he understands तत् पूर्वोक्तं वटकव्यतिरिक्तं व्यञ्जनम्—क्षीरवटै: दुग्धमध्यक्षिप्तैर्माषसाधितैर्वटकाख्यै. पक्वान्नविशेषै अलङ्कृतं तत् ......व्यञ्जनं रराज. Vidyā takes दलोदरम् (द्विपर्णम्) as the subject, but his meaning is not very clear Nārāyana does not connect दलोदरम् with the banquet at all Acc to him, तत् (i e व्यञ्जनम्) दलोदरं श्रीतालादिपत्रमध्यमिव रराज Jina's explanation seems to be the right one He takes दलोदरम् as th subject and explains it as referring to a kind of confect—तत् दलोदरं (दलं) नागवल्लीपत्रम् उदरे मध्ये यस्य (तत्) गोधूमचूर्णावगुण्ठिततापिकाग्निसयोगपीतघृतक्वथितशर्करापक्वान्नविशेष· रराज बभौ भोजनपात्रे इति शेष:। कीदृशं द लो-दरम्—वर्तुलया वृत्ताकारया पाकेन अर्पिता निर्मिता गैरिकस्य शैलरक्तधातोरिव रक्ता श्री: शोभा तया उपलक्षितै: क्षीरवटकै. स्त्यानीभूतक्षीरनिक्षिप्तमाषचूर्णसाधितै पक्वान्नविशेषै. अल कृतम्। क्षीरवटकानां सपर्केण दलोदरं रेजे इत्यर्थ । अश्नता भुञ्जानानां भुजिक्रियाविधे भोजनविधानस्य समाप्ते संबन्धिन्या लि प्या छकाररूपया आलयीकृतम् आस्पदीकृतम् (द लोदरमिव) श्रीतालादिपत्रमिव। कीदृश्या लिप्या—वर्तुलया छकारस्य वृत्ताकारत्वात्। पुन: कीदृश्या—पाकै. बालै· अर्पिता गैरिकस्य श्री: यस्या तया। अथवा पाकेन तत्तदधिकारसमाप्ति व्यक्तीकरणेन निमित्तेन अर्पिता गैरिकस्य श्रीर्यस्यां तया। 'बाल पाक शिशुर्डिम्भ' इति हैम:। पक्षे डुपचष् पाके, पचि व्यक्तीकरणे इत्येताभ्या घञि पाक ।

C P also takes दलोदरम् as the subject of रराज, but his explanation of the word is different. He says—अश्नता पुरुषाणा दलोदरं भाजनमध्यं क्षीरवटै पक्वान्नविशेषैरलंकृतं सत् रराज। उत्प्रेक्ष्यते—भुजिक्रियाविधौ समाप्तिलि प्या फूलडिकया ... ...वर्तुलया वृत्ताकारया आलयीकृतमिव। किंभूतया लिप्या—पाकेन अर्पिता गैरिकस्य धातुविशेषस्य श्री शोभा यस्यां सा तथा तया। दलस्य पुस्तिकापत्रस्य उदरे

किल रक्ता वर्तुला ग्रन्थसमाप्तौ समाप्तिलिपिर्भवति पद्माकारा। वटानि पाकेन रञ्जितानि वर्तुलानि च। तथा तद्भोजनानन्तरं किल भुजिक्रिया समाप्ता, यतोऽन्यन्न रोचते।

Īśānadeva says तदश्नता क्षीरवटभोजिनां पुंसा दलोदरं पत्रमध्यं दुग्धवटैरलङ्कृतं रराज। भोजनरूपविधेर्वर्तुलया समाप्तिलिप्या छकाराकृत्या आलयीकृतमिव आश्रितमिव।

99 C P and Vidyā read अधिवारि (उदके) for अधिपारि (पानपात्रे).

102 C P remarks हृदयं तासां चेष्टितज्ञाने पटुतरमिति प्रतिचेष्टितैः ज्ञापयामास.

122 C P, Vidyā and Jina read पथाम् for प्रियाम्

C P says पथा नलागमनमार्गाणा पश्याम्। पुरीविशेषणम्। 'पाघ्राध्माधेट्दृश शः' इति श.। कात्यायनीये तु 'धेट्दृशिपाघ्राध्मः शः' इति शप्रत्ययः।

Vidyā reads ससार for मसार—ससारा स्निग्धा मालावलिर्यत्र तदेवंभूतं तोरणं यस्याः सा।

125 C P, Vidyā and Jina (Comm) read अमुत्रजातम्—अमुत्र विदर्भायां जातं वृत्तम् Jina (Text) and N read स्ववृत्तजातम्—स्वसबन्धिवृत्तजातं वृत्तान्तम्.

129 Jina reads लाजव्याजभाज. (कुसुमवृष्टी), like N, and remarks—लाजा भृष्टशालयः तेषां व्याजं छलं भजन्त इति शकुनार्थं विकीर्यमाणाना लाजाना शुक्लतयोर्ध्वदेशपतनेन च कुसुमवृष्टित्वम्। लाजा न भवन्ति किन्तु पुष्पवृष्ट्य इत्यर्थं। लाजव्राजेति पाठे (C P) लाजव्राजं भृष्टशालिपटलं भजन्त इति तदन्विता इत्यर्थं। अस्मिन् पाठे कुसुमवृष्ट्योऽपि अवितथा एव। लाजभ्राजेति लाजाना भ्राजो दीप्तिस्तं भजन्ते तत्सदृशी तदन्विता इति वा। व्राजेति पाठे प्रज्ञादित्वात् स्वार्थिकेनाणा समर्थनीयम्। Vidyā reads लाजव्रात............

130 C P points out the force of इव. नाकं गन्तुं प्रणिदधुरिव—किल इवशब्देन इति सूचयति यत् गन्तुमिच्छा नास्ति.

CANTO XVII

23 C P, Vidyā, Īśānadeva and Jina read विजयासक्तौ for विजयाशक्तौ.

26. C P, Vidyā, Īśānadeva and Jina (Text) agree in reading निःस्वान् for निःस्वात् found in N Acc to Pt Śivadatta, Malli also reads निःस्वान्.

2 C P reads याञ्चाचटवे पटवे.

C P—यो लोभ सर्वेषु इन्द्रियेषु सद्म यस्य एवंविधोऽपि जिह्वां बहु अवलम्बते। किं कर्तुम्—तस्यां जिह्वाया पटवे पटुने याच्ञाचटवे स्वस्याचार्यभावमर्जितुम् आचार्यो भूत्वा शिक्षयितुमित्यर्थ·। भाषितपुंस्कत्वाद्वा पुंवद्भाव । पाटवे इति पाठे पाटवे पटुत्वे आचार्यकमर्जितुम्। किमर्थम्—याच्ञाचटवे प्रार्थनाचाटुकारत्वाय ।

Jına (Text and Comm) reads याच्ञाचाटवे पाटवे. Jına says तस्या जिह्वाया याच्ञाया प्रार्थनाया· सम्बन्धि यच्चाटु प्रियवाक्यवचनं तस्मै पाटवं प्रावीण्यं तस्मिन् विषये गुरुत्वं विधातुमिव. Īśānadeva says the same thıng, but he reads याच्ञाचटवे

Vıdyā reads याच्ञाचाटवे पाटवोऽर्जितुम् and says—याच्ञाचाटवे प्रार्थनाचाटुवाक्यार्थ तस्या जिह्वायामाचार्यकमाचार्यत्वं योऽवलम्बत इत्यर्थ । तथा तस्या जिह्वाया यस्य अर्जितुं धनमर्जितुं पाटव सामर्थ्यम्। धनार्थं बहुतरमसत्यं वदतीत्यर्थ ।

N reads याच्ञाबटवे पाटवे—तस्या जिह्वाया याच्ञाबटुर्ब्रह्मचारी शिष्यस्तस्मै पाटवे पटुत्वविषये याच्ञाचाटूक्तिकौशले आचार्यकं गुरुत्वमर्जितुम् ।

37 यथा ग्रावाण· प्लवन्ते इति विप्रलम्भिना वाक्यं प्रत्यक्षविरुद्धत्वादप्रमाणं तथा अग्निष्टोमेन यज्ञेन स्वर्गकाम इत्यादिवाक्यं प्रत्यक्षविरुद्धत्वादप्रामाण्यम् । यागे कृतेऽपि. स्वर्गादेरदृष्टत्वात् C P

Vıdyā adds तस्मात् का तत्र श्रद्धा यद्भवद्भि कामाध्वा काममार्ग. खिलीकृतो वर्जित उद्वस कृत इत्यर्थ N says खिलीकृतो बद्ध । त्यक्त इत्यर्थ ।

38 C P—केनापि बोधिसत्त्वेन बौद्धागमप्रणेत्रा जातं प्रादुर्भूतं यत् सोऽपि महाप्रामाणिक । सत्त्वेन अर्थक्रियाकारित्वेन हेतुना जगद्विश्वमस्थिर क्षणिकं जगदे प्रतिजज्ञे। किमर्थम्—वेदमर्मभेदाय। वेदेन हि सर्वं स्थिरमिहलोकपरलोकादि कर्मापूर्वादिक चाङ्गीक्रियते। तथाच प्रयोग । विमतं क्षणिकं सत्त्वात्, यन्न क्षणिकं न तत् सत्। यथा शशविषाणम्। यत् सत तत् क्षणिकं यथा प्रदीप । सर्वमिदं तस्मात् क्षणिकम्। सत्त्वमर्थक्रियाकारित्वम्। द्व्यवयवं चानुमानं व्याप्ति पक्षधर्मता च। यत् भवत् तत् क्षणिकम् । सन्तश्चामी भावा इति तेषां मते।

Vıdyā says केनापि सत्त्वेन हेतुना कस्यापि प्राणिन कारणेन.

Jına says—केनापि बोधिसत्त्वेन जिनभट्टारकेण वेदाना मर्म रहस्यं तस्य भेदाय भङ्गाय जातं समुत्पन्नम्। यत् यस्मात् सत्त्वेन हेतुना सत्त्वलक्षणेन साधनेन यत् सत् तत् क्षणिक यथा जलधरः सन्तश्च भावा इत्यादिरूपेण जगत् अस्थिरं सकलविश्वं क्षणिकं जगाद। तथाहि घट· क्षणिक. सत्त्वात् अर्थक्रियाकारित्वात्। यत् क्षणिक न भवति तत् अर्थक्रियाकार्यपि न भवति यथा खपुष्पम् । एवं चानन्तरोक्तेन विधिना सत्त्वेन हेतुना सर्वस्यापि जगतः क्षणिकत्वे सिद्धे उभयलोकगतस्य एकस्याधिकरणस्याभावात् श्रुतिनिरूपितानां विधिनिषेधानां निराश्रयतया श्रुतीनामप्रामाण्यात् श्रुतिरहस्यभङ्ग· कृत इत्यर्थः।

40 C P—इदानी ब्राह्मणो बृहस्पतिसवेन यजेत इत्यादिजातिधर्मान् असहमान: जातिं दूषयति। यत् यस्मात् एकश एकैकेन पित्रो पितु वंशद्वयी पितृवंशमातृवंशलक्षणा मातुश्च तथैव वंशद्वयी तल्लक्षणा तस्या शुद्धौ सत्या तयोरपि शुद्धौ तयोरपीति एवं शुद्धिर्भवति। पित्रो पित्रोरिति वीप्साया द्विर्वचनम्। तद्यनन्तकुलदोषत्वमाक्षिप्यते। केचित्तु पित्रोर्वंशद्वयी तल्लक्षणा तस्या शुद्धौ सत्या तयोरपि पित्रो शुद्धिरिति सम्बन्धयति। तत्तस्मात् ब्रह्माणं यावत् अनन्ताना कुलाना दोषाभावात् अदोषा व्यभिचारादिरहिता जाति स्यात्। सा का जातिरस्ति। न कापीति भाव। तस्माज्जात्यभिमानो वृथेति भाव.।

41 C P reads कामं क्षामव्रतम् and gives कामक्षामव्रतम् found in N as a variant He says—जगत् मोहात् न अश्नाति न स्नानं कुरुते। कामं निश्चितं ससर्गदुष्टत्वात् दग्धव्रतम्। कामक्षामेति पाठे कामेन दग्धव्रतम्। अथवा किम्भूतं (जगत्)—कामक्षामं ब्रह्मचर्यादिव्रतं यस्य तत्तथा। कामेन रहितमित्यर्थ। अथवा कामक्षामं निष्कामं फलाभिसन्धिरहितं व्रतं यस्य। यत स्त्रीसम्बन्धेन दुष्टत्वात् वृथाव्रत मित्यर्थ. Vidyā says मोहेन कामस्य स्मरस्य क्षाम क्षीणो व्रतो यस्मिन् जगति तत्। मूढाः कामसेवां परित्यज्य बुभुक्षयात्मानं पीडयन्तीत्यर्थ.[1]।

Malli and Jina (Text) read कामक्षाममिदं जगत्।

N says काम्यते काम फलम्। तेन क्षामं रहितमेकादश्युपवासादिव्रतं यस्य, मदनेन कृत्वा क्षीणं निष्फलं व्रतं यस्य वा

44 C P and Jina (Text) read मह for ग्रह. C P says येषा वो युष्माकं पत्युश्चन्द्रमस गुरुदारग्रहे बृहस्पतिकलत्रगमने उच्चैरधिकं महस्तेज।

51 C P—श्रुतिस्मृतीनामर्थज्ञानेषु महाबुद्धीनामैकमत्यं क्वापि न दृष्टम्। यतो व्याख्या बुद्धिबलमपेक्षते। तस्मात् चार्वाकाचार्या बुद्धिमन्त। अत एषामेव व्याख्या रुचिरा। तत· सा सुखविषये उन्मुखी अभिमुखी न उपेक्षणीया आदरणीया एव। तथाचोक्तम्—परस्परेण चाचार्या विगीतवचना· स्थिता.। सूत्रवार्तिकभाष्येषु कि तत्राध्यवसीयताम्॥

52 C P, Jina (Text) and C (Text) read कि तत्फलम् for तत् किफलम्.

C P—ननु सुखोन्मुखस्मृतिव्याख्यायां श्रीविश्वरूपाचार्यश्रीगोविन्दराजहरस्वामिप्रमृति-शिष्टपरिगृहीतश्रुतिस्मृतिभाषाव्याख्याया च ब्रह्मचर्याद्यनेकक्लेशपरायाम् उभयपक्षपरिग्रहे सन्देह स्यात्। ततश्च पाक्षिकोऽपि दोष. परिहर्तव्य इति सुखोन्मुखव्याख्याया पातकसंस्पर्शः स्यादित्याशङ्क्याह। यस्मिन् देहे अस्मीति धी अहमिति बुद्धि तस्य देहस्य दाहे वो युष्माकं देहात्मवादिनाम् एनसा पापेन कि प्रयोजनम्। अयमभिसन्धि·। किं तावत् भूतचैतन्यसाक्षिके एव देहे आत्मेति धी, तद्व्यतिरिक्तपरात्मसाक्षिके देहे वा

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1 This portion is not found in B.

मादित्सुरध्वर्युः प्रक्षिप्तवान्। अतो विधा .... स्तुत्यर्थत्वेन अर्थवादाना प्रामाण्यमिति प्रतिज्ञाहानिः। प्रक्षिप्तानामपि वाक्याना दर्शनादिति।[5]

Jına says यूयं श्रुतिं वेद श्रद्धत्थ आदरेणाङ्गीकुरुध्वे अक्षरमात्रमपि सार्थकतया मन्यध्वे इत्यर्थ। च पुन विक्षिप्ता परैर्वादिभिर्निराकृता सन्त· तामेव श्रुति यूपस्य सबन्धिनं द्विपं हस्तिनं दापयन्तीति यूपद्विपदापिनी ता प्रक्षिप्ता ब्रूथ स्वयमेव स्वीकृतश्रुति-प्रामाण्या अपि केनचित् वञ्चकेन निक्षिप्ता नवीना वदथ। चकार पूर्वापरविरोधद्योतनार्थः। मीमासेत्याद्यामन्त्रणं मासलेत्यनेन च स्थूलदृष्टय आपातग्राहिणो यूयं नतु कुशाग्रमतय इत्यसूचि। अयमाशय.—आचाराच्च स्मृति ज्ञात्वा स्मृतेश्च श्रुतिकल्पनमिति स्वयमेवोक्तत्वात् वैसर्जनीयहोमीयवासोऽध्वर्युर्गृह्णाति। "यूपहस्तिनो दानमाचरन्ति" इति अग्नीषोमप्रयत्नार्थ-विसर्जनहोमकालसबन्धि यजमानाच्छादनं वासोऽध्वर्युर्हरति। तथा हस्तोऽस्यास्तीति मानलक्षण-हस्तसबन्धात् यूपहस्तिशब्देन यूपपरिव्याणशाटकमभिलक्ष्य अध्वर्युहर्तव्यतया आचारानुमितम-प्रमाणं वेदमूलत्वाभावात् ऋत्विगादिभिस्तथा यजमानस्य प्रवर्तनात् तैरेव एषा स्मृति प्रवर्तिता स्यात् इत्याशङ्काया वेदमूलत्वं नानुमीयते लोभपूर्वकत्वमेवोपपन्नतरमित्यादेश्च स्वयमेवोक्तत्वात् पूर्वापरविरोधात् अर्धजरतीयन्यायाश्रयणस्य तादवस्थ्यमेवेत्यर्थ[6]। अत्र च यूपद्विपदापिनी-मित्यनेन "यूपहस्तिनो दानमाचरन्ति" इति स्मृतेर्मूलभूता श्रुतिरभिधीयते। कल्पित-श्रुतिमूलत्वात् स्मृतिरेव वा श्रुतित्वेनोच्यते। द्विपशब्दश्च लक्षितलक्षणया वस्त्रं लक्षयति। दायिनीमिति पाठे यूपद्विपाना दायो दानं विद्यते यस्यामिति व्याख्येयम्।

Vıdyā and Īśānadeva read यूयं द्विपदायिनीम् Vıdyā says विक्षिप्ता वातूला[7] यूयं तावत् श्रुति श्रद्धत्थ श्रद्धापूर्वकं मन्यध्वे। तां च श्रुतिं द्विपदायिनी द्विपदरूपां प्रक्षिप्तां प्रक्षेपरूपा स्वयमात्मना ब्रूथ वदथ। भो मीमासया ब्रह्मकर्मभेदेन द्विरूपया कृत्वा मांसला लक्षणया स्थूला महती प्रज्ञा बुद्धिर्येषा ते तेषा सबोधनं क्रियते। विचारेण येषा महती बुद्धिर्भवति ते कथं प्रथमं वेदं तावन्मन्यन्ते आत्मना च प्रक्षेपरूपं वदन्तीति सोल्लुण्ठरूपेण सबोधनेनोपहास. कृतस्तेषाम्।

Nārāyana's ınterpretatıon of यूपद्विप as elephants tıed to or as hıgh as sacrıficıal posts ıs ıncorrect C P's ınterpretatıon based on the Mīmāmsāsūtras ıs the correct one यूपद्विप ıs a kınd of sacrıficıal cloth (see Vocabulary). There ıs a Smrıtı text whıch

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5. omanātha ın hıs comm on Śāstradīpıkā 1 3 3 4 says वस्त्रलोलुपेनाध्व-र्युणा प्रवर्तितेयं स्मृतिरिति दृष्टलोभमूलकतया सभाव्यमानत्वादत्यन्तादृष्टश्रुतिकल्पनमन्याय्यमि-त्याशयेन सिद्धान्तमाह.

6 Cf N—ततश्च कानिचिद्वाक्यानि प्रधानानि कानिचिदप्रधानानीत्यर्धजरतीयन्यायस्त-दवस्थ एवेत्य :.

7 B व्याकुला;

says that this cloth is to be given to the officiating priest Usually Smriti injunctions are regarded as authoritative, because they are based on Vedic texts extant or lost (in the latter case, the existence of such texts is to be inferred) But in the present case the Smriti injunction was clearly introduced by some greedy priest in his desire to have the cloth, and the relevant Vedic text, even if it existed, must be regarded as an interpolation Thus the injunction in question is not valid The Cārvāka here ridicules the inconsistency in regarding the Veda as of the highest authority and rejecting certain of its dicta as interpolations

66 This verse ('न भ्रातु किल–') is not found in C P, Vidyā and Īśānadeva The verse is included in my Ms of Īśānadeva, but the scribe remarks अयं श्लोको भाष्ये नास्ति, मूलप्रतेरत्रोद्धृतोऽस्ति.

75 C P—अशेषगुणोच्छित्तिर्मोक्ष इति वैशेषिकाणां मुक्तिं खण्डयति। यो गोतमः कणादः सचेतसां कृते मुक्तये शिलात्वाय पाषाणसदृशमुक्तये शास्त्रमूचे कृतवान्। तेषां मते निर्गुणो जड आत्मा, आत्मगुणाश्च बुद्धि सुखादयश्च आत्मन. सयोगजा॰। तत स्वरूपावस्थानम् आत्यन्तिकी दु खनिवृत्तिर्मोक्ष इति तमवेक्ष्यैव यथा वित्थ यूयं जानीथ तथैव स गोतम एव स प्रकृष्टो गौ. गोतम पशुरेवेत्यर्थ। यः सहृदयानां निश्चेतनां मुक्तिमाह। Vidyā remarks तथाच " तत्राशरीरं वाव सन्तं प्रियाप्रिये (सुखदु खे) न स्पृशत॰",[8] आत्मा शिलारूपस्तिष्ठति ईदृशी तस्य मुक्तिरिति न्यायवैशेषिकदर्शनाक्षेप.।

79 C P—केषां नैयायिकादिमतानाम् अप्रामाण्यं न स्यात्। किं कुर्वताम्—अन्योन्यं परस्परं व्यतिघ्नता विनिमयेन उत्थापयताम्। विनिमये 'न गतिहिंसा—' इत्यादिना हिंसार्थत्वात् आत्मनेपदाभाव.। कुत॰—तर्कस्य अप्रतिष्ठया साम्यात् सर्वेषां समत्वात्। तर्केण तावत् मतं समर्थ्यते। तर्कश्च प्राज्ञपुरुषबुद्धिमत्तया उन्मूल्यमान सर्वोऽप्यप्रतिष्ठ। यदि तर्कस्य प्रतिष्ठा स्यात् बहु दर्शनं न भवेत्। अत अप्रतिष्ठेन तर्केण साध्यमानानि सर्वाण्यपि मतान्यप्रमाणानि।........सत्प्रतिपक्षवत्। यथा सत्प्रतिपक्षो हेतुरप्रमाणं हेत्वाभासत्वात्. For सत्प्रतिपक्ष see Appendix I.

Vidyā reads मतीनाम् for मतानाम् and says—अथानुमानादिप्रमाणेन ईश्वरोऽस्ति स च क्रियाफलदायक इति निराकर्तुमिदमाह। केषा पुरुषाणा सबन्धिनीना मतीनां बुद्धीनामप्रामाण्यमप्रमाणता न स्यात् न भवेत्, अपि तु सर्वेषां बुद्धीनामप्रामाण्यमेव हेतुमाह। तर्काप्रतिष्ठया तर्कस्य अनुमानस्य अप्रतिष्ठया अस्थानेन सह साम्यं समता तेन सर्वपुरुषाणा या मतयः तासा तर्काप्रतिष्ठया साम्यम्। कीदृशानाम्—अन्योन्यस्य परस्परं

8. Chāndogya Upanisad 8 12 1 Cited also Śāstradīpikā (Tarakapāda) • connection with the Mīmāmsā view of salvation

व्यतिघ्नतां पक्षग्रहं[9] खण्डयताम् । दृष्टान्तमाह—सत्प्रतिपक्षवत् । यथा सांख्या वदन्ति सर्वं सदेव नासदुत्पद्यते । नैयायिकाश्च वदन्ति असदुत्पद्यते । तस्मात् तर्काप्रतिष्ठया साम्यं ततश्च मतीनामप्रामाण्यमेव । अत्रोपमालङ्कार· Jına remarks— मतानाम-प्रामाण्ये दृष्टान्तमाह—सत्प्रतिपक्षवत् सन् प्रतिपक्षो विरुद्धमाध्यसाधको हेतुर्यत्र तदनुमानं सत्प्रतिपक्षं विपरीतार्थसाधकं समानबलमनुमानान्तरमित्यर्थ । यथा शब्दोऽनित्य: कृतक-त्वात् सामान्यवत्त्वे सत्यस्मदादिबाह्येन्द्रियाग्राह्यत्वाद्वा घटवत् इति नैयायिका: । शब्दो नित्य· ध्वनिधर्मान्यत्वे सति श्रावणत्वात् शब्दत्ववत् निरवयवत्वात्मवदिति मीमांसका । अत्र यथा द्वयोरपि समानबलतया एकस्यापि न प्रामाण्यं तथा मतानामपि युक्तिपटलस्य समान-तया न कस्यापि प्रामाण्यमित्यर्थ । तस्मात् प्रत्यक्षप्रमाणोपलब्धमेव स्वीकार्यं नानुमानादि· प्रमाणोपलब्धमीश्वरादिकमिति चार्वाक समस्तं निराकृतवानित्यर्थ

86 C P—हे नास्तिक ब्रह्महादेर्महाभियोगाभियुक्तस्य परीक्षासु सतीषु भङ्गं वर्णाना वा असकीर्णताया प्रमाणय । अङ्ग सबोधने । जातेर्वा अलोपे च प्रमाणय । अन्यथा अन्यप्रकारेण अभियुक्तस्य सत्यत्वे वा तमेव भङ्गं प्रमाणीकुरु । एतदुक्तं भवति—यथा दिव्या-दिना ब्रह्महादे परीक्षायाम् अनृतत्वे भङ्गो भवति । स शास्त्रस्य प्रामाण्ये कारणम् । तेनानु-मानेन वर्णानामसकरत्वे जातेरलोपे प्रकारान्तरेण अभियुक्तस्य सत्यत्वे च भङ्गप्रमाणत्वं शास्त्रस्य जानीहि । यथा हेतु गङ्गातरङ्गादौ वह्नेरभावे व्यतिरेकव्याप्त्या कारणम् , अन्वय-व्याप्त्या वह्निसद्भावे कारणत्वम् । तथा भङ्ग अन्वयव्याप्तौ अनृतत्वे कारणम् । व्यतिरेक-व्याप्तौ स एव भङ्ग सत्यत्वे कारणम् । यत्र धूमस्तत्राग्नि· । यत्राग्निर्न भवति न तत्र धूम । एवं यत्र भङ्गस्तत्र अनृतत्वं सकरो जातिलोपोऽस्ति अभियोगान्तरसद्भावश्च । यत्र सकराभाव जातिलोपाभावश्च अन्याभियोगाभावश्च तत्र भङ्गाभाव: । इत्थमुभयपक्ष· । अनृतत्वे सत्यत्वे च भङ्ग एव प्रमाणम् । अथवा अन्यथाशब्द असकीर्णताया जात्यलोपस्य च वैपरीत्ये वर्तते । असकीर्णतायामन्यथा वा सकीर्णत्वे जात्यलोपे अन्यथा वा लोपे भङ्गम् अन्वयेन व्यतिरेकेण च प्रमाणय । असकीर्णतायामभङ्ग सकरे च भङ्ग । इत्थं ब्रह्महादे· भङ्गमन्यत्रापि प्रमाणय इत्यर्थ ।

101 C P, Vıdyā, Jına (Text) and C (Text) read तत्कृते for तत्कृते .

C P—'श्रुतिस्मृत्यर्थबोधेषु क्वैकमत्यम्' इति, तथा 'नाप्रामाण्यं मतानां स्यात्' इति च यदुक्तं तत् समाधत्ते । श्रौते एव शेषेऽपि धर्मे स्थातव्यं स्यात् । कुत —तत्कृते तस्या. श्रुते: कृते कारणात् । श्रुत्या हि धर्म कृत । कस्मात्-क्वापि कस्मिन्नपि अंशे जीवदयादौ. स्वकन्याया: परप्रतिपादनार्थं धर्मांशे सर्वमतै. सह अवैमत्यात् अविरोधात् । अन्यथाकरणे च क्वचित् अगम्यानां गुरुपत्नीना तत्समानां वा गमनादौ च पातित्यात् । सर्वमतेषु यदि एकोऽश अङ्गीकृत· तदा शेषोऽपि धर्म. तेनानुमानेन अङ्गीकर्तव्य एव । तस्मान्न मतानाम-प्रामाण्यम् , श्रुत्यर्थे च ऐकमत्य न विरुद्धत्वम् ।

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9. B पक्षग्रहणम्

Vıdyā says शेषेऽपि धर्मे तत्कृते वेदकृते सर्वै स्थातव्यं स्यादित्यर्थ.। पुराणादि-धर्मोऽपि वेदकृतो धर्मस्तस्मात् सोऽपि प्रमाणमेवेत्यर्थ । अत्र हेत्वलङ्कार ।

N says शेषेऽपि नित्यनैमित्तिकाभ्यामतिरिक्ते काम्ये ज्योतिष्टोमादावपि स्थातव्यम्। कुत —तत्कृते तस्य वेदस्य कृते. करणात्। यद्वा तत्कृतेर्वेदमूलत्वात् शेषे स्मार्तेऽपि धर्मे स्थातव्यम्। Jına remarks क्वापि अहिसाकन्यादानादिके श्रौते वेदोक्ते धर्मे सर्वैर्नास्तिकैरपि स्थातव्यमेव स्यात्। अवैमत्यात् प्रतिपत्तः सर्वेषामिति शेष । बौद्धमाध्यमिकादिभिरपि 'प्रवृत्तिरेषा भूतानां निवृत्तिस्तु महाफला' इति वचनात् अहिसाकन्यादानादयोऽनिषिद्धत्वेनाङ्गीकृता इति भवद्भिरपि स्वीकार्या इत्यर्थ ।

144 C P, Vıdyā and Jına read निश्चित for निचित

151 C P, Vıdyā and Jına (Text) read टकारवत् for डकारवत्. C. P —त्वं नलं भैमी च अन्तरा मध्ये न अकस्मात् प्रवेक्ष्यसि। टकारवत्। यथा टकार षण्णां च अन्तरा मध्यं न प्रविशति। किंभूतं मध्यम्—क्रमेण सयुक्तं पठ्यमानम्। यत: 'षडो णो ने' इति डकारस्य णत्वे कुत टकारस्यावकाश.।

Vıdyā says उपमानमाह— यथा षण्णा मध्यं टकार. आम्-षष्ठीबहुवचनं चान्तरा मध्ये टकारो न प्रविशति। 'हशषछान्तेजादीना च' इत्यनेन डकारे कृते सति 'अघोषे प्रथम.' इत्यस्य टकारस्य विषयं बाधित्वा 'षडो णो ने' इति सूत्रं प्रवर्तते। तत· षण्णामित्यत्र टकारप्रवेशो नास्तीत्यर्थ ।

The rules quoted by Vıdyā belong to Kātantra Calcutta ed of Kalāpa reads ड for च ın 'हशषछा—'[10]. By thıs rule the ष् of षष् ıs changed ınto ड्. But optıonally the ड् may become ट् by 'वा विरामे' when षट् stands by ıtself, whıle the change ıs oblıgatory when an अघोष letter follows as ın षट्सु. In a विभक्ति, however, the ् ıs ımmedıately changed ınto ण् when न follows, accordıng to 'षडो णो ने'. So टकार has no chance of gettıng ınto षण्णाम्

The readıng डकार gıves a dıfferent meanıng See Nārāyana He calls thıs verse an ınterpolatıon, but, as we have seen, both C. P and Vıdyā explaın ıt

161 Thıs verse (मण्डलं निषधेन्द्रस्य etc) ıs not found ın C P, Vıdyā and Īśānadeva. Acc to Pt Śıvadatta, ıt ıs not found ın Mallı.

169. C. P, Vıdyā and Jına (Text) read तर्पणै for तर्पणे.

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10 The वृत्ति ıs हशषछान्ताना यजादीना लिङ्गानामन्तस्य विरामे व्यञ्जनादिषु च डो भवति, e g षड् (ट्), षड्भि. etc

175 C P, Vıdyā and Jına read गृहे गृहिणां पूर्णे for ....गृहिभि ....Jına (Text) has गृहिणीपूर्णे. C (Text) reads मठागारे for (अ)मरागारे).

177 C P—स हिंसा एव गौस्ता वीक्ष्य रिरंसुः सन् धावति स्म। 'गोरतद्धिताभिधेये'[11] इति अत्प्रत्यय। क्र—मखे यागे पशुहिंसामिति भाव। सा तु पुन सौम्येन वृषेण सोमयागोद्भवेन धर्मेण आसक्ता तं कलि खरं तीव्रं दूरात् निरास। यत· गौर्वृषासक्ता (खर) गर्दभं दूरात् निराकरोति। यतः यागे पश्वा(लम्भनम्) अधर्मसाधनं हिंसात्वात् ब्राह्मणहिंसावत् इत्यनुमानं कृत्वा कलिरागत। अत्र ..... .निषिद्धत्वमुपाधि। ब्राह्मणहिंसा शास्त्रे निषिद्धा। इयम् 'अग्नीषोमीयं पशुमालभेत' इति श्रुत्या विहिता। अतो धर्मसाधनम् एषा हिंसा। साधनव्यापकत्वे सति साध्यासमव्याप्तिरुपाधिरित्युपाधिलक्षणमत्रास्ति।

N says मखे गोमेधाख्ये यज्ञे हिंसागवी हिंसासबन्धिनी गवी वीक्ष्य रिरंसु हृष्टचित्त. स निषिद्धगोहिंसा मत्प्रिया इति धावति स्म। सा तु हन्यमाना गौ पुन सौम्ये सोमदेवताकद्रव्यसाध्ये वृषे धर्मे आसक्ता सौम्यो रमणीयः पारलौकिको धर्मस्तत्साधिका वा खर पापरूपत्वाद्दु सहं दूरादेव निरास

182 C P, Vıdyā, C (Text) and Jına (Text) read आनन्दत् for मुमुदे.

184 Jına says स्नातकं षडङ्गं वेदं वेदान् वा परिपूर्णीकृत्य कलत्राङ्गीकरणार्थं गुरुमापृच्छय गोदानाख्यकर्माङ्गभूताद्याश्रमान्त्यस्नानकारिण 'गृहस्थ· स्नातको गृही' इति वचनात् प्रतिपन्नद्वितीयाश्रमं घातकं विश्वासघातिनं जज्ञौ मेने.

187. C P, Vıdyā and Jına (Text) read रम्भैः. for राम्भै. C P. says रम्भै दण्डैः. Vıdyā says वैणवै दण्डै·. N says राम्भैर्वेणुदण्डै. 'राम्भस्तु वैणव.' इत्यमर·। रम्भो वेणु 'तस्येदम्' इति अण्. N explains वेदयष्टिभि as "वेदैरेव यष्टिभि· वेदानां क्रमजटारूपाभिर्वा यष्टिभिः.

Vıdyā explains it as श्रुतिलकुटैः· C. P takes वेद ın the sense of कुशमुष्टि and thıs ıs the meanıng applıcable here

188 Vıdyā says पवित्राणां दर्भरचितपवित्रकाणाम् आलोकनात् दर्शनात् पवित्रासं वज्रभयमविन्दत् प्राप। वज्रपातमिव मेने। अत्र प्रतीयमानोत्प्रेक्षातिशयोक्त्यलङ्कारः. Jına says पवित्राणां ग्रन्थिविशेषनिबद्धपाणिस्थदर्भाणाम् C. P says पवित्रस्य सोमगलनकम्बलस्य आलोकनात्। अथवा उदकपवनं वस्त्र पवित्रम्। अथवा प्रोक्षणार्थं कुशा. पवित्रम.

189 C. P. says सदीक्षस्य गृहीतदीक्षस्य यजमानस्य स· अक्षपणम् अक्षद्यूतमक्षत। यजमानो हि अग्न्याधाने ऋत्विग्भि. सह द्यूते रमते. N says अक्षपणं

11 This is a Kāt tra rule

दीक्षाङ्गधर्मपरित्यागाभावमैक्षत । यद्वा अक्षाभ्यां पाशकाभ्यां पणं क्रीडां पाशकसबन्धिजय पराजयदेयं राशीकृतं धनं ददर्श । 'राजसूये यजमानोऽक्षैर्दीव्यति' इति श्रुतेर्विहितत्वात् ।

194 Īśānadeva remarks वामदेव्योपासको हि सर्वस्त्रीकामनापापं व्युदस्यति । तदुपास्तिरेव तस्य प्रायश्चित्तमिति भाव । यद्वा शाक्तं (Ms. साक्तं) विचार्य मम्लौ ।

196, 197 These two verses (दर्शस्य दर्शनात्– and तेनादृश्यन्त–)are not found in C P, Vidyā and Jina (Text) They are found in Īśānadeva Jina explains Verse 197 thus—तेन कलियुगेन वीरान् भटान् हन्तीति वीरघ्ना अदृश्यन्त, न च वीरान् श्रेष्ठान् हन्तीति वीरहणोऽदृश्यन्त । ये अनम्रान् शूरानेव घ्नन्ति नतु सदाचारान् नम्राश्च त एव तत्र दृष्टा इत्यर्थ.। एतेन न्याययुद्धमेव तत्रास्तीत्युक्तम्। अथवा यज्ञे अतितप्तस्य घृतस्योपरि कुशदलेन दुग्धप्रक्षेपकारिणो याज्ञिकसज्ञया[12] वीरघ्ना । त एवादृश्यन्त, न च वीरहण, वीरयते वीर· अग्नि, तमुपेक्ष्या घ्नन्ति वीरहणस्तादृशा पुनर्न दृष्टा । सर्वोऽपि लोकस्तत्र साग्निक इत्यर्थ । तथा स लि अभिनिर्मुक्तान् अभिभूय निर्मुक्तोऽस्तमितोऽर्क एषा सुप्तानाम् अभिनिर्मुक्तास्तान् सूर्यास्तसमये निद्रितानानाचारान् तत्र नापश्यत्, किन्तु जीवन्मुक्तानेव अवैक्षत । जीवन्तश्च ते मुक्ताश्च तान् ससारभ्रमणोद्विग्नमानसान् ब्रह्मज्ञानिनो दृष्टवान् । 'वीरो जिने भटे श्रेष्ठे' 'नष्टाग्निर्वीरहा', 'सुप्ते यस्मिन्नुदेत्य ेऽस्तमेति च क्रमेण तौ, अभ्युदिताभिनिर्मुक्तौ' इति हैमः। वीरघ्ना इत्यत्र मूलविभुजादय इति कः। वीरहण इत्यत्र ब्रह्मभ्रूगेत्यत्र ब्रह्मादिभ्य एव हन्ते. क्विबिति भूते नियमनात् वर्तमाने क्वचिदिति क्विप् ।

Jina's gloss on Verses 196 and 197 is found quoted in the later manuscript of Vidyā As regards the earlier manuscript (B), some leaves are here missing, but it is almost certain that it did not contain the two verses in question The number of verses in this Canto is, according to Ms B, 217 as against 221 recognised by Nārāyana, and we get the number 217 only by omitting these two verses as well as two others (66 and 161) which are also not found in Vidyā (see above).

211 C P and Jina (Text) read कुण्ठम् for कुटम्. Vidyā reads कुटम् like N C. P says अथ स एक बिभीतकं वहेडानामानं वृक्ष ददर्श । धर्मेषु अकर्मठमपि रोपितम् । सर्वोद्भिदां सर्ववृक्षाणामासत्तिः आसन्नता तस्या· पूरणाय रोपितम् । तथा कुण्ठ निकृष्टम् । अथवा धर्मे कुण्ठमपि रोपितम् । अकर्मठमिति कुण्ठत्वे हेतुः.

213 C P and C (Text) read निष्पन्दस्य (i e निश्चलस्य). Others read निष्पदस्य (आश्रयरहितस्य). Jina remarks निःस्पन्दस्येति पाठे पदमात्रमपि गन्तुसमर्थस्येति व्याख्येयम्.

12 This interpretation is found in Ī'– adeva also

215 C P, Jına (Text) and C (Text) read संत्रासम्, like N and Jına Vıdyā reads सतापम्· C P says—स तत्र उद्भिदि वृक्षे विरचित आवासो येन स तथा। तस्मात् साग्ने. अग्निहोत्रिणः राज्ञो निषेकादिगुणयुक्तात् द्विजात् क्षत्रियात् दीक्षायुक्तात् सत्रास प्राप । कपोतादिव । यथा कश्चित् नूतनकृतावास कपोतात् साग्नेर्जठराग्नियुक्तात् द्विजात् पक्षिण ईक्षितात् आलोकितात् सत्रास प्रापत् । गृहे हि कपोतप्रवेशे कपोतोपहतिप्रायश्चित्त नाम शान्ति क्रियते ।

N remarks अग्नि कपोतजठरमन्त प्रविष्टोऽत एव तद्भक्षिता पाषाणकणिकापि जीर्यत इत्यैतिह्यम् । उद्भिदा तृणकाष्ठादिना निर्मितगृह पुरुषोऽग्न्युद्गारिनेत्रात् स्वोपवेश-मात्रेण गृहदाहाद्यनिष्टमूचकात् गृहोपरि विलोकितात् कपोतात् वृकात् पक्षिण सकाशाद्यथा भयं प्राप्नोति तथासावपि

219 C P and C (Text) read दोषान् for दोषम्. C P, Vıdyā, Jına (Text and Comm) and C (Text) read न दोष for अदोषः. Vıdyā says लोकस्य मुखे कोऽपि दोषो नास्तीति[13] दुराशया । उपचारात् नलस्य दोषं लोको ब्रूते न वा इति दुष्टाभिप्रायेण ।

CANTO XVIII

5 C P, Vıdyā, Īśānadeva and Jına read यदुदराम्बरम् for यदु-दरान्तरम्, which N. explains as यदीयो गर्भभागः C P says यस्य सौधपर्व-तस्य उदराम्बरं मध्याकाशं म॰योल्लोचवस्त्रं वा ।

6 कामशरेण सुरभिधूपविशेषेण वृत्ता संजाता वर्तुला वा वर्त्यो यासां तास्तथा C P

9 C P, Vıdyā, Īśānadeva and Jına read अध्रियत for आद्रियत. C P says—क्वापि प्रदेशे यस्य सौधस्य निकटे ये निष्कुटा· उपवनतरवः तत्र स्फुटन्तो ये कोरकप्रकरास्तेषां सौरभोर्मिभि सान्द्रं बहलं यथा भवति तथा भीमनन्दनाया नासिकापुटमेव कुटी तत्र कुटुम्बिता वास्तव्यता अध्रियत धृता। गृहारामास्तु निष्कुटा । पटकुटीति पाठे नासिकैव पटकुटी केणिका ।

Vıdyā says दमयन्त्या यो नासिकापुट· स एव कुटी शाला तस्यां कुटुम्बिता अध्रियत धृता । दमयन्तीनासापुटमध्ये सदा तैं (सौरभैं) स्थितमित्यर्थ । कुटुम्बी हि कुट्यां वसति । एतेन गृहारामकुसुमसौरभं दमयन्त्या अहर्निशं यत्रानुभूयते ।

Trans follows N's second explanatıon भैमीनासापुटकुट्या कुटुम्बिता सादृश्यं धृतम्.

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13 B दोषोऽस्तीति. The next sentence ıs not found ın B

11. क्वापि चास्थिरविधैन्द्रजालिक — C P. reads अस्थिरमिवैन्द्रजालिक: and says

क्वापि अस्थिर यथा भवति एवम् ऐन्द्रजालिक इव। यथा इन्द्रजालं भवति तथा दृश्यते। अस्थिरविवेन्द्र—पाठे अस्थिराभि विधाभि. प्रकारै. इन्द्रजालिक इति व्याख्या।

Vıdyā says अस्थिराभिश्चलाभिर्विधाभि. प्रकारै कृत्वा इन्द्रजालिको हरिमेखलिक: C (Text) and Jına (Text) also read अस्थिरविधेन्द्र...... for .... विधैन्द्र ....

13 Udayana ın hıs Nyāyakusumāñjalı (Chap 2) mentıons a sımılar workıng of puppets by means of strıngs यथा हि मायावी सूत्रसंचाराधिष्ठितं दारुपुत्रकमिदमानयेति प्रयुङ्क्ते, स च दारुपुत्रकस्तथा करोति etc.

16 C P.—यत्र सौधे तयोर्दमयन्तीनलयो· दृष्टिभि क्वापि प्रदेशे वापिकानामुत्तंसा ये हंसास्तेषां मिथुनानि तेषां स्मरोत्सव अवापि। कथं यथा भवति—मत्ता ये कलविङ्का· तै शीलिता या अश्लीलकेलि असभ्या सभोगक्रीडा तया कृत्वा पुनरुक्तवत् यथा भवति पुनरुक्तयुक्तम्। वन्तुप्रत्यय । पुनरुक्त इव इत्युपमाने वा वति प्रत्यय । चटका अपि स्मरोत्सवं कुर्वन्त सन्ति। ते अपि दृष्टा.।

Jına reads पुनरुक्तिमत् and says—पुनरुक्तिमत् पुनरुक्तियुक्तं यथा स्यात् तथा। प्रथमं कलविङ्ककेलिरदर्शि अनन्तर च मरालकेलिरिति पुन सुरतावलोकनात् पुनरुक्ति.। पुनरुक्तिवदिति पाठे उपमानार्थो वत्प्रत्यय । यथा कलविङ्काना भूयोभूय. कामकेलिरदर्शि तथा हंसानामपि स्मरोत्सवोऽदर्शीत्यर्थ:।

Vıdyā mentıons यन्त्रकलविङ्क as a varıant—यन्त्रेति पाठे यन्त्रेण रचिता: कलविङ्का यन्त्रकलविङ्का इति मध्यपदलोपी समास.। ते हि तत्र यन्त्रवशेनाश्लीलकेलि कुर्वन्ति।

17 C. P., Vıdyā and Jına (Text) read कङ्कणालि for कङ्कणादि. C. P reads झङ्कृतै: for हुंकृतै, whıch he mentıons as a varıant

1 Thıs verse (सीत्कृतान्य .....) ıs not found ın C P, Vıdyā, Īśānadeva and Jına, nor ın Mallı, acc to Pt Śıvadatta

22 C. P, Vıdyā and Jına read उच्छलत् for उच्चलत्. Jına (Text) reads उल्लसत्.

C. P—

यस्य सौधस्य सा कीर्ति जगत् अवदायति स्म शुद्धं चकार। दैप् शोधने। किंभूता—वैजयन्तस्य इन्द्रप्रासादस्य विजयेन अर्जिता। कस्मात्—

उच्छलन्त. कलरवा हंसा: अथवा शुभ्रपारापता· तेषाम् आलि. श्रेणि । अथच उच्छलन् लोकानां य: कलरव. तस्य आलि: श्रेणि तत्कैतवात्। यदा कश्चित् वादे पराजीयते

तदा तेन सह कलरव· कलहो भवति। पुन किंभूता कीर्ति —कार्तिक्या· संनिहिता शारद्य शुक्लपक्षस्य च यास्तिथय तासा निशीथिन्य. ज्यौत्स्न्यो रात्रय. तासा स्वसा। शारदा: शुक्लपक्षस्य च ये तिथय· तेषामिति वा। एवं हि कर्मधारयो दुर्निवार.। केचित्तु 'तिथयो द्वयो.' इति स्त्रीपुंलिङ्गस्य तिथिशब्दस्य अत्र कार्तिकी पौर्णमासीति य तिथि तस्य निशीथिनीति परपदस्य पुंसि प्रयोगं व्याकृत्य पुंवद्भावमाहु । अन्ये तु आकृतिगणत्वात् तिथिशब्दं प्रियादिषु पठन्ति । ततश्च 'अपूरणीप्रियादिषु' इति प्रतिषेधमाहु· । कार्तिकीपूर्णिमातिथेर्या निशीथिनी तस्या स्वसा भगिनी तद्रूपा कीर्ति । अनुप्रास. अपह्नुतिरुपमा च।

N says कार्तिकी 'नक्षत्रेण युक्त काल' इत्यणि ङीप्, अत्र कृत्तिकायुक्तो दिवस· कार्तिक इति भाषितपुस्कत्वसंभवेऽपि 'तिथयो द्वयो:' इत्यभिधानात् पुंलिङ्गेन तिथिशब्देन समासे स्त्रीलिङ्गस्य समानाधिकरणस्योत्तरपदस्याभावात् 'पुंवत्कर्मधारय—' इति सूत्रेण न पुंवत्। ततश्च कार्तिकी चासौ तिथिश्चेति समास । Jina remarks यद्वा कार्तिकी पूर्णिमा तिथिर्यस्या वर्तते सा कार्तिकीतिथि. सा चासौ निशीथिनी चेति पूर्वस्य बहुव्रीहित्वात् .... कार्तिकीति युक्तमेवोक्तम्.

24 C. P reads दारवन for दारुवन. He says शंभो दारै. सह या वने सभुजिक्रिया सभोग:। शंभुदारु ...... इति पाठे शंभुदारुवनशब्देन देवदारुवनं लक्ष्यते। तत्र इतिहासप्रसिद्धा ऋषिपत्नीभि सह सभोगक्रिया। अथवा दारुवनशब्देन भीमो भीमसेन इतिवत् देवदारुवनं लक्ष्यते। शंभोस्तत्र सभोगक्रिया। Vidyā reads दारुवन. The episode is described in Kūrmapurāna, Part 2, Chap 37

26. C. P—

यत्र क्वचन प्रदेशे मुनयो विश्वामित्राद्या चित्रगा· स्थायिनो वर्तन्ते। कुत. स्थायिन.—अप्सरसा मेनकादीना कुचकुटा स्तनकुम्भास्तेषामवलम्बनात्। किं कृत्वा—तपोऽर्णवम् अप्रतीर्य। किंभूतम् – करेण लभ्य हस्तप्राप्य पारो[1] यस्य तस्य भावस्तत्ता तां नीतमेव। हस्तप्राप्यं तपस. पार त्यक्त्वा स्थिता चित्रलिखिता ऋषय इत्यर्थ.। अर्णवे...... अवलम्बनैरेव स्थेयम्। अनुप्रासो रूपकं च। करणैरपारतामिति पाठे करणै. क्रियाभि: अपारतामनन्ततां नीतम्। न हि (घटा)वलम्बिना अर्णव: तरीतुं शक्यत इति व्यतिरेकश्च इत्यन्यो व्याचष्टे. The reference is to Vidyā who reads नीतमेव करणैरपारताम् (तपोऽर्णवम्) for.. . करलभ्यपारताम्.

C P. (Ms. A) reads कुचतट Ms C, on the other hand, reads कुचकुट, which is no doubt the right reading, as Īśānadeva, Vidyā and Jina also read कुचकुट, and N mentions it as a variant. Vidyā and Īśāna read, however, कुचकुटावलम्बिन: (मुनय:). Jina (Text) reads कुचघट, which is also the reading of N.

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1 In C पार is neuter.

28. C P reads जयिनो Others read जयतो:, which Vidyā explains as उत्कृष्टत्वेन वर्तमानयो.

C. P—

यत्र सौधे ते नलदमयन्त्यौ कामश्च कामरमणी च बभूवतु । च्विप्रत्ययस्य लोपः। किमर्थम्—रतिरतीशयोरपि जयाय स्पर्धया इव । यत· जयिनो. विश्वजयनशीलयो । किंभूतयो·—नलश्च भीमसभवा च उभयं वीक्ष्य मुह्यतो रूपेण जितत्वात्[2] । यथा अन्यत्र रतिकामौ जेतारौ तथा तयो· जयाय नलदमयन्त्यौ रतिकामौ जातौ ।

Trans follows N who says मुह्यतो सुरताभिलाषिणो. । जयतो. सर्वोत्कर्षेण वर्तमानयो., अथच नलभैम्यौ स्ववशे कुर्वतो:

29 C P remarks—केलि किकिलन्ति अनेन किल क्रीडाया केल्ट चलने वा

30 C P, Vidyā and Īśānadeva read योषिताम् for योषिता C P reads स्थानिनि (Cf 10 135) Vidyā and others read स्वामिनि

C P—

भीमसुतया कियदपि साध्वसं न प्रापि। क्व सति—यूनि तरुणे नले योषिता पौरुषं दधति सति। विपरीतसुरते हि नायिका पुरुषभावं भजते। पुरुषश्च स्त्रिया· स्वभावम्। किंभूते नले—स्थानिनि आदेशिनि। नलस्य स्थाने दमयन्त्यादेश सजात.। किंभूतया—श्रित तदीयो नलस्य भावो यया सा तथा तया। तया नलादेशं प्राप्तया। तथा कियत् स्वल्पं शैशवमतीर्णया अनतिक्रान्तयापि ।

Acc to Vidyā, दमयन्त्या साध्वस भयं न प्रापि। नले स्वामिनि पत्यौ योषितां स्त्रीणां पौरुषं कर्म दधति। स्त्रियो यद्भूषणरचनादिकर्म कुर्वन्ति तत्र नलोऽपि करोति। न तु हठात् किमपि करोति येन तस्या भयमुत्पद्यते। अतएव श्रित आश्रितस्तदीयो नलीयो भावश्चेष्टा यया सा तया। स्वामिचेष्टां च कुरुते। नलेन तथाचरितं यथा सा नलस्यापि प्रभवति। एतेन तस्य कामकलाभिज्ञत्वमुक्तम् ।

31 अशिश्रवत्—

'श्रुसुद्रुप्रुप्लुच्युवां वा'[3] इत्यभ्यासोकारस्य इकार: । 'स्रवतिश्रृणोतिद्रवतिप्रवतिप्लवति-च्यवतीना वा' इति पाणिनीयम्। अन्यस्तु अशिश्रियदिति पठति व्याचष्टे च। आत्मनो गिरो वचनानि प्रियमशिश्रियत् गिरा भेजे उवाचेत्यर्थ· C P

Vidyā reads अशिश्रियत्.

35 C. P, Vidyā and Jina (Text) read सविधम् for शयनम्. C P remarks साध्वसादिति सर्वत्र संबध्यते। दीपकमलङ्कार:. Jina (Text) reads न बभूव संमुखी for न च संमुखाभवत्.

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2 Mss have जितवान्.

3 Fr Durgasimha's वृत्ति Kātantra 3. 1 of आख्यातवृत्ति.

46. C. P., Vıdyā and Jına (Text) read शयमपासयन्निजम् for शय-मपासयन्नयम् which is cumbrous and artificial. See N.

49 C P—

सा तेन परिहासभाषणै. प्रीणितापि न हसति स्म। किन्तु सिष्मिये स्मितमात्रं चक्रे। युक्तोऽयमर्थ.—हि यस्मात् का स्त्री स्वे आत्मीये ते प्रसिद्धे अनर्घ्ये बहुमूल्ये दन्ता एव कुरुविन्दानि माणिक्यानि तेषा मालिके द्वे माले दर्शयति परेण परस्य पार्श्वात्।

परेण इति अनिनन्तस्य कर्तु तृतीया। कर्त्रभिप्रायाभावात् आत्मनेपदाभावात् 'अभित्रादिदृशोरात्मनेपद उपसख्यानम्' इति त्रिभाषया विहिताया. कर्मसज्ञाया अभावात् नित्यं तृतीया एव। यत्र तु नैवं तत्रोक्तम्—सखीर्नलं दर्शयमानयाङ्कत इति 15 75 See C P on this verse

स्वं हि ते इति पाठे स्वशब्द धनवचन इति स्वम् इति कुरुविन्दमाले धनम् इति आविष्टलिङ्गतया व्याख्येयम्। Vıdyā reads स्वम् for स्वे.

63 व्रीडमावहति मामकं मन.—

C P points out that आवहति means here करोति and has nothing to do with the literal meaning of the root वह. So th लज्जा is कृत्रिम, not real

C P says, अन्यथा रूढिच्युतमन्यार्थमिति दोष· स्यात्। यथा—विभजन्ते न ये भूपमालभन्ते न ते श्रियम्। आवहन्ति न ते दु खं प्रस्मरन्ति न ते प्रियाम्॥ तथा—ते दु.खमुच्चावचमावहन्ति ये प्रस्मरन्ति प्रियसगतानाम् इति दोषः। यथा— विभजतिः वटने रूढ्या, नतु विशेषसेवाया योगेन। आलभतिर्वधे नतु अभितो लाभे। प्रस्मरतिर्विस्मरणे न तु प्रकृष्टस्मरणे। एवमावहति· करोत्यर्थे न तु साधारणे। तेन लज्जाया. कृत्रिमत्वं न तु वास्तवत्वमिति सूच्यते।

65 This verse (बाहुवक्त्रजघन..........) is, acc to C. P., an interpolation (प्राय: क्षेपक:). Īśānadeva says that it is not found in many Mss

C. P. reads पिधानताम् for पिधां दधत्—

स मिथो रहसि सखी प्रियस्य आत्मनः च निशाविचेष्टितम् अभिदधतीं तां गतः, पार्श्वगतश्च सुरवरात् पिधानतां गत·, श्रुतकथः तदनन्तरं हसन् सन् दृश्यता गतः। तां, पिधानता, दृश्यताम् इति त्रयेण गत इत्यस्य सबन्ध.। सुरवरात् पिधां दधत् इति पाठे तां हसन् इति सम्बन्धेन व्याख्येयम्। यथा स तां दमयन्तीं प्रति हसन् दृश्यतां गतः। सुराणां रात् पिधामन्तर्धानं दधत्। पर्याय: अनुप्रासोऽपि।

Īśānadeva and Vıdyā read पिधा दधत्, like N

69 C P. and Vidyā read दधती for वदति, which alters the meaning—

सा देवी चक्रदाराणां चक्रवाक्या विरहेक्षणस्य आलोकनस्य क्षणे समये बिभ्यती सती धवस्य भर्तु हसाय हास्याय अभवत्। किं कुर्वती—क्वापि वस्तुनि आत्मनो नलेन सह वियोगलक्षणे वस्तुनि अनागतमेव भविष्यत् प्रथममेव चित्तम् एवंविधं दधती। किंभूतम्—उद्यत् उत्पद्यमानम् अनिमित्त वैकृतं यत्र चित्ते तत्तथा। अथवा चक्रदारविरहेक्षणक्षणे सन्ध्यासमये बिभ्यती धवहसाय अभवत्। क्वापि अनिर्वचनीये रतिलक्षणे वस्तुनि चित्तं दधती। सन्ध्या तावज्जाता अथ किं किं रात्रौ भविष्यतीति उद्यदनिमित्तवैकृतं दधतीत्यपि व्याख्या॥[4]

Nārāyana's reading क्वापि वस्तुनि वदत्यनागतं, चित्तमुद्यदनिमित्तवैकृतम् gives a better meaning— क्वापि कस्मिंश्चिद्वस्तुनि विषय उद्यदुत्पद्यमानमनिमित्तमकारणं ैकृतं हर्षशोकभयादि यस्मिन्नेवंभूतं चित्त कर्तृ अनागतं भाविनमर्थं शुभमशुभं वा वदति।

90, 91 C P, Vidyā, Īśānadeva and Jina (Text) read अलीकतरकातरा for अलीकरतकातरा. C P says अलीकतरं मृषा कातरा भीरु.

101 C P—

यौ वधूकुचौ कुरङ्गमदेन मृगमदेन कस्तूरिकया कुङ्कुमेन च अश्चितौ पूजितौ अतएव नीललोहिता च रुक् ययो· तौ तथा। स नल प्रियाया उरसि स्वयंभुवो तयो नखक्षतान्येव रक्तत्वात् किंशुकानि तै अर्चनम् आचचार। अथच नीललोहितो रुद्रो य स्वयंभूलिङ्गं भवति स कस्तूरिकादिभि. पूजित· पुष्पैरर्च्यते। नखकारणकत्वात् नखक्षताना नखशब्देन अभिधानम्।

103 C P reads पूगराग for पूगभाग Vidyā and Jina (Text) read पूगभोग.

116. C P and Vidyā read भावभजने for भावजनने.

129 C P, Vidyā and Īśānadeva read चमत्कृता कियत् for चमच्चकार च. C. P remarks— पूर्वं कामावेशवशात् पीडा न ज्ञाता। पश्चात् दन्तदंशमधिगतवती सती पीडा जज्ञौ। उक्तं च—'पञ्चमीगतिमुपेत्य वीक्षते, स्थाणुवारिततुरङ्गमो यथा। कामुकावपि तथा रताहवे, छेदघातकरजाश्च पश्यतः॥'[5]

131 C P, Vidyā and Īśānadeva read ब्रूहि शास्मि तव कोपरोपिणम् for कश्चकार तव कोपरोपणाम्.

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4 This व्याख्या is found in Vidyā

5. The verse is quoted by both C P and Vidyā The former (Ms A) reads स्वेद for छेद.

13. C P., Vidyā and Īśānadeva read रुद्रभीति for रुद्रभूम.

141 C P reads अल्पजीविता for अल्पजीवना. Vidyā reads अल्पजीविनी.

CANTO XIX

1. C P on the last line—किंभूता गिर·—श्रुतिमधु श्रोत्रमधुरा या पदस्रक् पदानां माला तस्या वैदग्धी तया विभावितो ज्ञापितो यो भाविक. स्थायिभावै रत्यादिभिः ससृष्ट., अथवा भाविको भव्यो य स्फुटो रस शृङ्गारादि. तेन भृशमभ्यक्ता. कृताभ्यङ्गा ।

7 C P—

अमू तारका विहायसि केनापि उच्चीयन्ते सगृह्यन्ते । कि कर्तुम्—रविरुचय एव ऋच तासाम् ओंकारेषु स्फुटा अमला ये बिन्दव· तद्भावं गमयितुम् । तारका हि वर्तुला भवन्ति शिरोबिन्दुक च । तथा अस्मात् शिशिरमहस. चन्द्रस्य बिम्बात् अंशव· किरणा· असंशयम् आसाम् ऋचाम् उच्चै स्वरविरचनाय हृता. । कया—उदात्ततया । ऊर्ध्वम् आदत्ते इति उदात्त । मन्त्रेषु किल उदात्तस्वरो भवति । किरणा अपि उदात्ता भवन्ति । ऊर्ध्वम् उपरिभागम् आददते व्याप्नुवन्ति । ओंकारस्यापि बिन्दु मस्तके भवति ।

N says चन्द्रस्य बिम्बात् सकाशादंशवोऽप्यासामृचामुच्चैर्नितराम् उत् ऊर्ध्वमात्ततया गृहीततया, अथच लक्षणावशात् विशालतयोपरिस्थितितया वा, अथच 'उच्चैरुदात्त.' इत्युदात्तलक्षणयोगादुच्चैरुदात्तत्वेन योग्यत्वात् उदात्तस्वरस्य विरचनाय केनापि हृता इव । उदात्तस्य शिरसि उपलभ्यमानत्वव्यञ्जिकोर्ध्वा रेखा लिख्यते ।

8 C P—गभस्तिराट् श्रीसूर्यः रात्रिं हिनस्ति । कथम्—लघु क्षिप्रं यथा भवति । तिमिरमेव चिकुरास्तेषु गृहीत्वा । क्व सति—कुमुदे तत् कर्म दृष्ट्वा मोहं सकोचं व्रजति सति । नले च नृपे दृशो अपिधायके न पिधायके अनिमीलके भवति जागरितत्वात् उन्मीलितनयने सति । तारापतौ च चन्द्रे दूरं हनौजसि गततेजसि सति । प्रभातसमयो हि एवविधो जायते । कामिव हिनस्ति—रघुपते श्रीरामस्य मायामयी जाया सीतादेवी यथा रावणिर्मेघनाद· केशेषु गृहीत्वा हतवान् । कथम्—लघु शीघ्रं यथा भवति। क्व सति – कुमुदे वानरे सीता हन्यमानां दृष्ट्वा मोहं व्रजति सति । नलनाम्नि वानरे तत् कर्म दृष्ट्वा दृशोरपिधायके चक्षुर्मीलके भवति सति । दूरमतिशयेन तारापतौ च सुग्रीवे हतौजसि सति ।

11 C. P, Vidyā and Īśānadeva read मण्डलीलयन for मण्डलीगन. The latter two read भ्रमि for भ्रम.

C. P. explains the verse thus—

अय भगवान् अम्भोजस्य अनिबन्धनबान्धवः निष्कारणबन्धुः श्रीसूर्य. मघवत्प्रासादस्य इन्द्रधव गृहस्य प्रघाणं बहिर्द्वारप्रकोष्ठम् अलिन्दकं वेश्मैकदेशं किमपि उप ताम् आ यता

नयति समीपो भवति । किंभूत.—अपसरत् अरिः शत्रुभूतं यत् ध्वान्तं तस्य प्रत्यग्वियत्पथमण्डल्या पश्चिमगगनतलमण्डले यत् लयनं लीनत्वं तेन फलन् सफल· उत्पद्यमान· अश्रान्तं स्वर्णाचलस्य भ्रमस्य मेरुभ्रमणस्य विभ्रमो विलासो यस्य स तथा । यथा यथा रवि मेरुभ्रमणं कुरुते तथा तथा तमः अपसरति । तेन सफलो भ्रम । अनुप्रासो रूपकं समासोक्तिश्च ।

Vidyā explains अपसरदरिध्वान्त etc thus—अपसरन् पलायमानो योऽरि ध्वान्तं तस्य प्रत्यक् पाश्चात्यो यो वियत्पथ आकाशमार्गस्तत्र मण्डल्या मण्डलीरूपेण यल्लयनं व्रजनं तेन फलन् सार्थको भवन् अश्रान्तमनवरतं स्वर्णाचलस्य मेरो भ्रमि· विभ्रमो भ्रमणविलासो यस्य स ।........... पलायमानशत्रुतिमिरस्य मण्डलीरूपपश्चाल्लयनेन ग्रहणायेत्यर्थ. Jina also reads लग्नन and says—अपसरत् यत् अरिध्वान्तं तस्य प्रतीच पश्चिमाशाया. सबन्धिनि वियत्पथे आकाशमार्गे प्रत्यक् पश्चाद्भागेन वियत्पथे वा मण्डत्या सङ्घीभावेन यत् लयनं तिरोधानं, लगनेति पाठे अन्धकारस्य व्योममार्गे मण्डल्या लगनं सश्लेष प्राग्दिगन्तगामित्वं, तेन फलन् सफलो भवन् अश्रान्तमनवरतं स्वर्णाचलभ्रमः कनकाद्रिप्रदक्षिणभ्रमणलक्षणो विभ्रमो विलासो यस्य स .

12. C P.—

शशी चन्द्र. चरमां पश्चिमाम् आशामयात्। कुत —शशस्य मृगस्य विशसनं हिंसनं तस्मात् त्रासः तस्मात्। किं कुर्वन्— रवे श्रीसूर्यस्य श्यैनंपाता क्रीडामवधारयन् जानन्। श्येनस्येव पातो यस्या क्रीडायाम्। ‘श्येनतिलस्य पाते ञे’ इति मुम्। कात्यायनीये[6] तु मोऽन्त । कै—इह नभसि महसा तेजसा विहरणै क्रीडनै । किंभूतानाम्—ध्वान्तान्येव ध्वाङ्क्षा काका. तेषा प्रमापणं मारणं तत्र पत्रिणः पक्षिण श्येनसदृशानि महासि पत्रिणो बाणा वा तेषा तेजोरूपाणा पत्रिणा श्येनाना बाणाना वा अधिगमनात् तस्य वृत्तान्तस्य वा अधिगमनात् तारा एव पारापता. तै उदडीयत। य किल मृगयाक्रीडा करोति तस्य बाणाना श्येनाना च भयेन शशादिकं नश्यति। पारापतपक्षिणश्च उड्डीयन्ते। अनुप्रासो रूपकं समासोक्तिः काव्यलिङ्गं च ।

13 C P, Vidyā, Īśānadeva and Jina read इयद्वियदङ्गणम् for द्युसद्वियदङ्गणम् (सुराणामजिरभूतं यद्गगनम्). They read also मुक्तिका. for मौक्तिकाः. Vidyā says इयत् अतिमहत् वियदङ्गणम्

16 C. P—

उदयशिखरिण· प्रस्थानि अत्र क्षणे अ । सह निश. रात्र्या रणे सग्रामे प्रभाते ऊष्मणा तापेन द्रुतानि द्रवीभूतानि यानि अश्मजतूनि शिलाजतूनि तेषा स्रवान् अलक्तकरसस्रुति-

6 There is no specific Kātantra rule for such forms But under सत्या· गदास्तूनां कारे Durgasimha remarks—एवमन्यत्रापि मकारवर्णागमो दृश्यते। श्यैनंपाता तैलंपाता क्रीडा (Kridvritti, Pāda 1)

मार्गान् दधति। किंभूतानि तटानि—विहरन् क्रीडन् पूषा रवि. येषु तानि तथा। ततोऽनन्तरम् उदयन् योऽसौ अरुण श्रीसूर्य तत्सारथिर्वा गरुडाग्रज तं प्रति प्रह्वीभावो यो भक्तिश्रद्धापूर्वको नमस्कार तस्यादर. दण्डप्रणामादि तस्मात् अरुणानुजे गरुत्मति मिलति सति तत्सङ्गात् तेषा जतुस्रवाणा ससर्गात् वेष्टकस्य वेष्टना किमु न शङ्क्या अपि तु शङ्क्या। व्याधा पक्षिणा ग्रहार्थम् ओपधिद्रव्यै वेष्टकं चेपं नाम प्रसिद्धं कुर्वन्ति। स चेत् पक्षिण. शरीरे क्वापि लग्न तदा पक्षी सुखेन चेपेन गृहीतो धर्तुं शक्य·, यतस्तेन वेष्ट्यते। अथवा गरुडे दण्डवत् लुठति सति तेषा लाक्षारसाना सङ्गात् नवा इष्टका यस्या सा तथा नवेष्टका चासौ वेष्टना च। 'स्त्रिया पुंवद्भाषिते'त्यादिना इष्टकाशब्दस्य पुंवद्भावे कृते ह्रस्व.। यदा यागेपु चयनं भवति तदा गरुडस्य आत्मा पक्षौ पुच्छ च चीयते। ततो जतुस्रवाणां रक्तत्वात् नवेष्टकाभ्रान्त्या सा वेष्टना किमु शङ्क्या। यत अद्यकल्पे गरुडचिति माध्यन्दिनशाखाया वर्तते श्येनचितिरथ चक्रचितिप्रभृतय चितयो न दृश्यन्ते।

Jina says अथच उषसि विहगग्रहणकौतुकी विहरन् पूषा येषु एवंविधान्युदयगिरिप्रस्थानि ऊष्मद्रुनाश्मजतुस्रवान अर्थात् यत्तदो सबन्धे यत् दधति सा उदयदरुणप्रह्वीभावादरात् अरुणानुजे मिलति सति तत्सङ्गात् तस्यारुणानुजस्य दृढसपर्कात् वेष्टयति बन्धयति विहगानिति वेष्टक वटादिनिर्यासप्रभृति चिक्कणद्रव्यं तेन वेष्टना न तर्क्या किंतु, अपितु जतुस्रवोपेतानि प्रस्थानि। अधिगतोऽरुणानुजस्तत्रैव दृढं लग्नो यतस्तत एवमेव सभावयितुं युक्तमित्यर्थ । विहगग्राहका हि चिक्कणद्रव्ययुता यष्टि पादपादेरुपरि धारयन्ति। तत्र चोपविष्टो विहग पदमात्रमपि गन्तुमसमर्थोऽनायासेनैव तैर्ग्रहीतुं पार्यत इति जाति । सुवर्णं जतुना दृढलग्नं भवतीति सुवर्णमयो गरुड इति ख्यातस्तस्य वेष्टना बन्धनमिति केचित्.

17 C P—

ध्रुवम् इति शङ्के। बलस्य दैत्यस्य प्रतिबलो महेन्द्र तस्य बले सैन्ये अवस्थायिन्य: वडवा घोटिका रविरथस्य हयान् समीपगान् समीक्ष्य अश्वस्यन्ति कामयन्ते। अश्वानिच्छन्ति अश्वस्यन्ति। 'अश्वक्षीरवृषलवणानामात्मप्रीतौ क्यचि' इति क्यचि प्रत्यये असुक् आगम.। अत्र डकारस्थाने डलयोरेकत्वेन वलवा[7] इति पाठ। तथा च प्रायेण ऋग्वेदे लकार एवोच्चार्यते। यथा अग्निमीळे पुरोहितमित्यादि। स्त्रीविषयत्वात् ङीप् नास्ति। किञ्च रथाङ्गविहंगमी चक्रवाकी गाढप्रेमा सती निजपरिवृढं स्वकान्तं सप्रति वृषस्यति रतार्थिनी सती। किंभूता—स्मरशरै. पराधीनं स्वान्तं मनो यस्याः सा तथा। 'क्षुब्धस्वान्तध्वान्त—' इत्यादिना[8] इडभावो निपात्यते। 'क्षुभिवाहिस्वनिध्वनि—' इत्यादि कात्यायन:[9]।

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7 A वडवा इति पाठ:।

Cf Tattvabodhini— स्वन, ध्वन शब्दे। इडभावे 'अनुनासिकस्य क्विझलो. ' इति दीर्घ..

9. This is a Kātantra rule (Kridvritti, Pāda 6).

27 C P and Vıdyā ıead उषायोगे for उषोयोगे N gıves उषायोगे as a varıant

C P says—अलय जाया भ्रमरीम् उपायोगे प्रभाते नवान्नमचीकरन् भोजयामासु । कि कृत्वा—सरोजिन्या मधुरस मकरन्दं वितीर्य । किम्भूतम्—मुखत· मुखे कृत्वा किमपि आनीतम् । ... .ज्योतिषे सङ्केतव्यवहारस्यापि दर्शनात् उषायोगे इत्यनेन उत्तराषाढासयोग इत्यपि सूच्यते। उत्तराषाढासु च ज्योतिषग्रन्थेषु नवान्नविधानं गदितम् । उत्तराषाढाशब्देन च आषाढी पौर्णमासी लक्ष्यते। तत्र च वर्षाणा प्रवृत्ति । वर्षासु च श्यामाकाग्रयणं शाङ्खायन-शाखा ......विहितम् । मुखत आनीतमिति मुखत अग्रत वर्षोपक्रम एवानीतं किमपि अल्पमपीति सूच्यते । तथा च कात्यायन अ(ा)ग्रयणमिति कर्मनामधेयमुक्त्वा 'अग्र-पाकस्य' इत्याह[10] । 'अग्रे पाक: अग्रपाक. प्रथमपाक इत्यर्थ'[11] । मधुरसं वितीर्य इत्यनेन च 'अयं मधुपर्कं ददात्येष आरण्याना रस' इति श्रुत्या 'मधुपर्को दक्षिणा' इति[12] कल्पेन च प्रतिपादिता मधुपर्कदक्षिणा । जायामिति ....श्रौतेन पदेन दम्पत्यो कर्मसु सहाधिकार सूच्यते।

C P remarks on उषा—उषा रात्रेरवसाने अव्ययम् । यथा उषातनो वायु· But he goes on to say उषा इत्याकारान्त अव्ययं रात्रिवचन । तथा च 'नक्त-मुषा च शर्वरी' इति हलायुध·[13] । 'उषा दोषेन्दुकान्ता' इति[14], तथा 'उषा रात्रौ तदन्ते च' इति[15] । तथा च हेमचन्द्र रात्रिनामसु 'स्यादुषा निशि बाणपुत्र्या च' इत्यनेकार्थकाण्डेऽपि[16] । 'अथ शर्वरी' इत्यादौ अमरकोशेनोक्त[17] । तथापि 'हारा महादेव-रता तमात. इति तमापि, उषापि वासतेयी—मालायाम्' तद्व्याख्याने[18] । तथा 'प्रत्यूषोऽहर्मुखं

10 Kātyāyanaśrautasūtra 4 6 1 (आग्रयणमैन्द्राग्नमग्रपाकस्य).

11 Found ın Karka's commentary on the above

12 Śāmkhāyanasrautasūtra 3 12 6 (under श्यामाकेष्टि)

13 Abhıdhānaratnamālā 1 107 Aufrecht's edıtıon reads नक्तमुखा च. In the Glossary appended to hıs edıtıon he wrongly takes नक्तमुखा as an ındependent word C P's quotatıon ıs found ın Nārāyana also

14 Abhıdhānacıntāmanı 2 57

15 Ibıd 6 169, but prınted text reads उषा रात्रौ प्रगे प्रात:...........

16 Anekārthasamgraha 2 544

17 1 3 (कालवर्ग)

18 From Ksīrasvāmın's commentary The words उषापि are not found ın the prınted edıtıon 'हारा महा.... .' ıs from विदग्धमुखमण्डन—के भूषयन्ति स्तनमण्डलानि कीदृश्युमा चन्द्रमस कुत श्री: । किमाह सीता दशवक्त्रनीता हारा महादेव-रता तमात. ॥

कल्यमुषःप्रत्यूषसी अपि। प्रभातं च' इति 'निशा भजति, प्रतिगता उषा (वा) तदा प्रत्यूष' इति प्रत्यूषशब्दनिर्वचने च उषाशब्द क्षीरस्वामिना दर्शित। तथा 'दोषा च नक्त च रजनाविति'। (अत्र) 'उषापि—उषातनो वायु.' इति[19] चोक्तम्।

30. C P reads क्रीडानीडप्रवेशमुपेयुषाम्. N reads क्रोडान्नीडप्रवेश etc (क्रोडात् नीड........). Vidyā reads क्रोडान् नीड.......

C. P explains the verse thus—

इह मधुलिहां भिन्नेषु अम्भोरुहेषु सत्सु सहचरै. सह समायता सगच्छमानानां मधुनो मकरन्दस्य पारणा भोजनानि आलोक्यन्ते। किंविशिष्टानाम्—भूतपूर्वं गतं गतचरं यत् दिनं तस्य आयुषो भ्रंशे विनाशे अन्ते सति दयाया उदयेन सकुचन्तो ये कमलाना मुकुला: ते एव क्रीडानीडं तत्प्रविष्टाना तत्र क्रीडया वा नीडप्रवेशमुपेयुषाम्। क्रोडान्नीडप्रवेशमुपेयुषामिति पाठे तेषा क्रोडान् उत्सङ्गान् तानेव नीडप्रवेशमुपेयुषाम् इति वा पदम्। तदा नीडप्रवेशमुपेयुषाम् इति स्थानान्तरं नीडं समायतां तत्र आगच्छतामित्यर्थ.। अतएव रात्रौ उपोषितत्वात् पारणा। भूतपूर्वे चरट्। अनुप्रास. सहोक्ति समासोक्ति। प्रकारान्तरव्याख्याने पर्यायश्च।

N says कमलानां मुकुलानि कलिकास्तेषां क्रोडात् मध्यात् हेतोर्नीडेषु प्रवेशमुपेयुषां प्राप्तानाम्। सन्ध्यासमयेऽपि कमलेषु स्थितानाम्, अनन्तर च तेषु संकुचितेषु बहिर्निर्गन्तुमशक्तत्वात् संकुचत्कमलगर्भरूपेषु नीडेषु स्थितानामिति यावत्।

41 C P, Vidyā and Jina read यदसि महतीभक्ति· for यदति महती भक्ति., and अध्वन्यं तमम्बरपद्धते for अध्वन्य त्वमध्वरपद्धते·[20] C P says—

हे नल यत् त्वं यत्कारणं भानौ विषये महती भक्तिर्यस्य स तथा एवंविधोऽसि। भक्तिशब्दस्य पूरण्यादिगणे पाठात् महतीति पुंवद्भावाभाव। तत् एनम् उदित्वरम् उद्गमनशीलं त्वरितम् उपतिष्ठस्व उपस्थानेन आराधय। 'उपान्मन्त्रकरणे' इत्यात्मनेपदम्। केचिदत्र वर्णयन्ति यत् आत्मनेपदेनैव गायत्रीमन्त्रस्य करणत्वं व्यङ्ग्यम्। 'पथ्याराधनयोश्च' इति[21] वा आत्मनेपदम्। पथि कर्तरि—अयं पन्था स्रुघ्नमुपतिष्ठते। आराधने महामात्रानुपतिष्ठते। किंभूतम्—अम्बरपद्धतेः आकाशमार्गस्य अध्वन्यं पान्थम्। 'अध्वनो यत्खौ' इति यत्।

Īśānadeva reads यदतिमहती भक्ति·, like N, but mentions the earlier reading.

45. C. P—

इयं बुधजनानां प्रामाणिकानां कथा तथ्यैव सत्यैव। किल तनुजन्मन· अपत्यस्य तनौ शरीरे पित्रोर्यः शितिवर्ण कृष्णवर्ण तथा हरिद्वर्ण शाकादिवर्ण· तदादि य आहारो

19 Ksīrasvāmin on Amara 3 6 (अव्ययवर्ग).

20 This is N's reading—हे अध्वरपद्धतेर्यज्ञमार्गस्य अध्वन्य महायाज्ञिक नल

21 This is a Kātantra rule

भक्षणं तस्मात् जातः कालिमा भवति पितृभ्या य शाकाद्याहार. क्रियते तेन परिणतो गर्भस्थशरीरे कृष्णभाव.। यत् शमनो यम यमुना नदी क्रोड. शनैश्चर तै. अमलच्छायादपि उज्ज्वलादपि इतो भास्वत श्रीसूर्यस्य कायात् देहात् काले कृष्णवर्णैरभूयत। किंभूतात् कायात्—तमसाम् अन्धकाराणा पिबात् भक्षकात् य. किल कृष्णवर्णम् अन्धकारम् आहरति तस्यापत्यानि यमादीनि कालानि तदुचितमेव।

तथाच प्रामाणिकानाम् उदाहरणम्। स श्याम मैत्रेयतनयत्वात्। यो यो मैत्रेय-तनय स स श्याम। यथायं प्रत्यक्ष परिदृश्यमान। तथाचायं तस्मात् श्याम। अस्मिन् अनुमाने प्रत्यक्षदृष्टं श्यामं मैत्रेयतनयं दृष्टान्तीकृत्य कश्चित् देशान्तरगतस्यापि मैत्रेयतनयस्य श्यामत्वं साधितवान्। तदनुमानं प्रतिवादी दूषयति। दृष्टान्ते मैत्रेयतनये श्यामत्वं मैत्रेय-तनयत्वात् हेतोर्न, किन्तु शाकाद्याहारपरिणतत्वम् उपाधि। योऽयं श्यामः स शाकाद्याहार-परिणतत्वात् श्याम। गर्भस्थे अस्मिन् मात्रा शाकादिहरिद्वर्ण आहारो गृहीत तत्परिणा-मोऽयम्। तस्मात् पूर्वो हेतु अप्रयोजकत्वात् हेत्वाभास।

तथा च उपाधिलक्षणम्। साधनाव्यापकत्वे सति साध्यसमव्याप्तिरुपाधि.। साध्येन श्यामत्वेन समा व्याप्तिर्यस्य हेतो स तथा। यो य श्याम स स शाकाद्याहारपरिणत.। यो य शाकाद्याहारपरिणत स स श्याम इति समा व्याप्ति। क्व सति—साधनस्य मैत्रेय-तनयस्य[22] अव्यापकत्वे सति। यो यो मैत्रेयतनय स स शाकाद्याहारपरिणत· इति व्याप्तिर्नास्ति। तस्य अन्याहारपरिणतत्वसंभवात्। तथा अन्यदपि उपाधिलक्षणम्—समा-समाविनाभावावेकत्रस्थौ यदा तदा। समेन यदि नो व्याप्तस्तयोर्हीनोऽप्रयोजक.॥ इति। अस्यार्थ। यदा एकत्र साध्ये श्यामत्वलक्षणे समासमाविनाभावौ हेतू स्त संभवत.। एक. शाकादिलक्षणः समव्याप्ति·। अपरश्च मैत्रेयतनयत्वादिलक्षण. असमव्याप्ति। यो य. श्याम: स स मैत्रेयतनय इति (व्याप्ति) नास्ति अपरस्यापि श्यामस्य संभवात्। तयो. द्वयो. समा-समव्याप्तिकयो हेत्वोर्मध्यात् यो हेतुर्मैत्रादि समेन शाकादिना[23] व्याप्तो नो भवति स हीनः अप्रयोजक हेत्वाभास। तृतीयम् उपाधिलक्षणम्—एकसाध्याविनाभावे मिथ संबन्धशून्ययो·। साध्याभावाविनाभावी स उपाधिर्यदत्यय.॥ मिथ संबन्धः परस्परव्याप्ति तया शून्ययोः तद्रहितयो. उभयोः मैत्रेयतनयत्वशाकाद्याहारपरिणतत्वलक्षणयो. हेत्वोः एकस्मिन् साध्ये श्यामत्वे अविनाभावे सति व्याप्तौ सत्या तयोर्मध्यात् यस्य हेतो अभाव शाकादिपरिणतत्वा-भाव. साध्याभावेन श्यामत्वाभावेन सह अविनाभावी व्यापक. स शाकादिलक्षणो हेतुरुपाधिः। यथा यत्र यत्र श्यामत्वाभाव तत्र तत्र शाकाद्याहारपरिणतत्वाभाव। यथा उभयवादिसंप्रति-पन्ने गौरवर्णे कस्मिंश्चिदपत्ये इत्युपाधिप्रकारो दिङ्मात्रेणोक्तः।

52. C. P.—

अहम् इति जाने। श्रुतिमयतनो. भानोः बले. दैत्यस्य सदनाध्वना पातालेन। अघ-राध्वना पाठान्तरम्। अध्वना बलिसद्मना इत्यपि। विहरणकृतः सतः त्विषा न्तीना दश

22 C तनयत्वस्य

23 C शाकादिहेतुना

शतानि साक्षात् प्रत्यक्षं वेदशाखाः सहस्रसङ्ख्या अहिपतिः शेषनाग· [सहस्राभ्यां दृग्भिः लोचन-सहस्रद्वयेन पृथक् निशि निशि शृणोति। किंभूता शाखा.]—सह स्वरै. उदात्तादिभि. वर्तन्ते। एकेन सहस्रेण बद्धेन श्रोत्रेन्द्रियेण कल्पितेन शृणोति चक्षु·श्रवस्त्वात्। अक्रमेण च अपरेण सहस्रेण रूपव्यञ्जकेन अन्यावयवानभिभूतै तेजोऽवयवैरारब्धेन चक्षुरिन्द्रियेणैव भास्वरा देदीप्यमाना अस्य भानो. त्विष एव शाखा· पश्यति। शुक्लं भास्वरं च रूपमिति सामान्येन तेजसो रूपप्रतिपादनात् भास्वरा इत्युक्तम्। तथाचोक्तम्। "तेजोरूपस्पर्शसङ्ख्या-परिमाणपृथक्त्वसयोगविभागपरत्वापरत्वद्रवत्वसस्कारवत्। शुक्लं भास्वर च रूपं तेजसः। तच्च अणुकार्यभावात् द्विधा। शरीरेन्द्रियविषयभेदात् कार्यं त्रिविधम्। विषयसज्ञकम् चतुर्विधम्—भौमं दिव्यम् उदर्यम् आकरजं च। तत्र दिव्यमबिन्धनम्। सौर विद्युदादि"[24] इति विषयसंज्ञकस्य दिव्यस्य सौरस्य कार्यं रूपस्य तेजसो भास्वरत्व प्रतिपादितम्। अनुप्रास उत्प्रेक्षा रूपकमतिशयोक्तिश्च।

Vidyā says—

भानो. त्विषां भासां दश शतानि सहस्रसङ्ख्याः शाखा अहिपति शेष पृथक् भिन्नाः शृणोति, तथा पश्यति चेत्यहं जाने। कीदृशस्य भानो—श्रुतिमयतनो वेदमयशरीरस्य। तथा बले सदनाध्वना पातालमार्गेण विहरणकृत क्रीडाकारकस्य। काभि कृत्वा शेष· शृणोति पश्यति चेत्याह—सहस्राभ्या दृग्भिर्नेत्रै। निशि रात्रौ सूर्यस्य पातालगमनात्। कीदृशी· शाखा—सहस्वराः उदात्तादिस्वरयुक्ता·। कथ पश्यति शृणोति चेत्याह—अक्रमेण युगपत्। सूर्यो हि वेदमयः स च पातालमार्गे विहरति। तत्र शेषोऽस्ति। तस्य च फणा-सहस्रमस्ति। अतएव एकैकस्या फणाया नेत्रद्वयसम्भवात् नेत्राणा द्वे सहस्रे भवतः। अतएव एकेन नेत्रसहस्रेण पश्यति, (अपरेण नेत्रसहस्रेण शृणोति) इत्यर्थ, शेषस्य चक्षु.श्रवस्त्वात्।

53 C P reads अङ्गुलिताङ्गता for अङ्गुलिलङ्गिमा

C P—

ते अमी भानो प्रबालरुच· विद्रुमवत् पल्लववत् वा रक्ता करा· किरणा अथ च हस्ता वर्तन्ते। येषाम् अग्रे प्रथमं बहु अधिकं खरता तीव्रता न प्रतिभासते खलु। तथा कमल-सुहृद· पद्मविकाशका। कराणा हस्तानाम् अग्रे अग्रभागे बहुनखरता बहवो नखरा· पाणिजा येषां तेषा भावस्तत्ता भासते। कमलसदृशा· तथा पल्लववत् रक्ताश्च भवन्ति हस्ता·। तत् उचितम् उचितं यत् एषाम् अवयवै एकदेशै जालेपु विवरेषु अन्त प्रवेशिभि कियत् किञ्चित् आयतै. दीर्घै सद्भि·। कियदवयवैरिति समस्तं वा पदम्। अङ्गुलितया अङ्गुलि-भावेन अङ्गता आलिङ्गिता अङ्गत्वमवलम्बितम्। अङ्गुलय अपि आयता भवन्ति। अङ्गुलि-लिङ्गतेति पाठे एषाम् अङ्गुलिलिङ्गता कियदवयवैरालि ङ्गिता। अङ्गुलय एव लिङ्गं चिह्नं येषां कराणां ते तथा तेषां भावः तत्ता। अङ्गुलीनां लिङ्गतापि वा। ये किल हस्ता भवन्ति ते

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24 The passage cited is from Praśastapādabhāsya on Vaiśesikasūtras 2, 1 3 (51) with slight omissions and variations.

किल अङ्गुलिभिरनुमीयन्ते। किरणा अपि वित्ररप्रविष्टा अङ्गुलिसदृशा अतएव करा.। अनुप्रास श्लेष उपमा च।

N reads अङ्गुलिलङ्गिमा and explains लङ्गिमा as 'beauty' (see Vocab) He says आयतै: एषामेव कियदवयवै एषा किरणाना पाणीना च य आलिङ्गित संबद्धश्चासावङ्गुलिलङ्गिमा च, अङ्गुलिवल्लङ्गिमा मज्जिमा आलिङ्गिताङ्गुलिलङ्गिमा तदुचितमुचितम्। गवाक्षवित्ररप्रविष्ट. किरणावयवै. किरणानामङ्गुलीतुल्यत्वादाश्रिताङ्गुलिवच्चारुता युक्तैव। जालेष्वन्त. प्रवेशिभिरायतैरेषा कियदवयवै कर्तृभिरङ्गुलिलङ्गिमा आलिङ्गिता समालिङ्गिष्यते इत्युचितम्। आलिङ्गिता, लिगिधातो पक्षे कर्मणि लुट् पक्षे निष्ठा Vidyā also reads लङ्गिमा, which he explains as लगनत्वम्. He says अङ्गुलीभि. कृत्वा क्वचिदपि लग्यते। अगिरगिलगीति दण्डकधातु. पश्चात् घञ्। ततो लङ्गस्य भावो लङ्गिमा इमन्[25] Jina reads अङ्गुलिचारुता, while acc to Pt Śivadatta, Malli reads . वल्गुता Jina (Text) reads लङ्गता. Jina remarks अङ्गुलिचङ्गता इति पाठेऽपि 'चङ्ग. शोभनदक्षयो' इति विश्ववचनात् पूर्वोक्त एवार्थ..

54 C P and Vidyā read नयनयोराधेयत्वम् for नयनयोर्द्राक्पेयत्वम्

55 C P reads तीक्ष्णक्षुरात् सवितु करात् for तीक्ष्णे क्षुरे सवितु· करे. Vidyā and Jina read तीक्ष्णक्षुरे·.

C P reads तिमिरकबरीलूनीम् for लूनाम् He explains the verse thus—

दिनं दिवस निशा रात्रिं निरदीधरत् निर्वासयामास। दिवाकीर्तिरिव नापित इव। किं कृत्वा—तिमिरकबरीलूनी कृत्वा तिमिरमेव कबरी वेणी लूना यस्या सा तिमिरकबरीलूनी रात्रि एवंविधा रात्रि कृत्वा। 'क्तादल्पाख्याया'मित्यनुवर्तमाने 'अस्वाङ्गपूर्वपदाद्वा' इति अस्वाङ्गपूर्वपदात् विकल्पस्य वक्ष्यमाणत्वात् 'बहुव्रीहिश्चान्तोदात्तात्' इति वचनात् स्वाङ्गपूर्वपदात् लूनशब्दात् नित्यं ङीष्[26]। कबरशब्दात्तु 'जानपदकुण्डगोणस्थलभाजनागकालनीलकुशकामुककबराद्वृत्त्यमत्रावपनाकृत्रिमाश्राणास्थौल्यवर्णानाच्छादनायोविकारमैथुनेच्छाकेशवेशेषु' इति ङीष्प्रत्यये ईकार·। कस्मात्—सवितु करात् तीक्ष्णक्षुरात् कर एव क्षुर. तस्मात् तिमिरकबरीलूनी कृत्वा। ध्रुवमिति शङ्के। इदमवनीतलं तस्य तस्य पदार्थस्य याया तत्तच्छायं तस्य लात् लूनकबरीसकाशात् पतयालुभि. केशस्तोमै. अधवलं कृष्णं परित. स्फुरति। य· किलापराधी* निर्वास्यते स दिवाकीर्तिकरात् तीक्ष्णक्षुरात् वपनं

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25 The Ms reads लिगि, लिङ्गस्य and लिङ्गिमा, but we get the correct reading from Īśānadeva who as usual follows Vidyā and reproduces him—हस्तेन ह्यङ्गुलिभि. कृत्वा क्वचिदपि लग्यते etc Ī nadeva explains लङ्गिमा also as लीला.

26. Kāsikā ives के लूनी as an example

कृत्वा निष्काल्यते[27] ततश्च पतितैः केशसमूहैः पृथ्वीतलम् अधवलं भवति । हरिणीवृत्तानि । अनुप्रास उपमा रूपकमुत्प्रेक्षापह्नुतिश्च ।

Jina and Vidyā read तिमिरकबरी लूनां कृत्वा for तिमिरकबरीलूना कृत्वा Vidyā says दिनं निशा निरदीधरत् । किं कृत्वा—सवितु करैः कृत्वा तिमिरमेव कबरी लूना छिन्ना कृत्वा Malli seems to read तिमिरकबरीलूनीम्, like C P Pt Śivadatta gives the following Footnote—'जातिकालसुखादिभ्य पर-वचनम्' इति लूनेति निष्ठान्तस्य परनिपात । 'बहुव्रीहेश्चान्तोदात्तात्' इति ङीष् इति जीवातु . Jina remarks on the reading तिमिरकबरीलूनाम् followed by N—कबरी-लूनामिति पाठस्तु लूनशब्दस्य क्तान्तत्वेन पूर्वनिपातप्राप्तेरुपेक्ष्य

56 C P—

य किल शङ्खो नाम मुनि स श्रेयसे धर्माय सृष्टशब्द. । शङ्खेन किल स्मृति कुर्वता शब्दा सृष्टा । यस्य सोदर्यो भ्राता दिवि लिखितो नाम ऋषिः द्विजेन्द्र विप्रोऽस्ति स्वर्गे विद्यते । अद्धा श्रद्धाकरम् अस्य शङ्खनाम्न ऋषे करच्छेदं हस्तच्छेदं पश्चादपि म्लानिस्थानं पश्य । अस्य हारिण हरणशीलस्य य कलङ्क चौर्यापवाद तत् म्लानिकार-णम् । शङ्खेन भ्रातु लिखितस्य ऋषे वाटिकाया फलमेकमननुज्ञातं गृहीतम् । ततो भ्रात्रा अधिकृतेन शङ्खेन राज्ञ पार्श्वे दण्डो याचित । राज्ञा ब्राह्मणोऽदण्ड्य इति कृत्वा दण्डो न कृत । पश्चात् भ्रात्रा स्वयमेव त्व हस्तच्छेदं कुरु इति अनुशिष्टो हस्तच्छेदं चकारेति इतिहास ।

The story is found in the Mahābhārata, Śāntiparva, chap 23 (Kum bhakonam ed)

58 C P—

सरसीरुहा पद्मानामपि दृशामपि लोचनाना च तत् वास्तवं स्वाभाविक साजात्य समानजातित्वम् ऐक्यमस्ति । शब्दस्य प्रवृत्तिनिमित्तमुभयत्र एकमेव सामान्यमित्यर्थ । यदेव साजात्य मूलं यस्या सा यन्मूला कविभि कविभि चक्षुष· पद्मै उपमा आद्रियतेतराम्[28] ।

यत् पाथोजाना कमलाना विमुद्रणप्रकरणे विकासनप्रस्तावे अंशुमान् श्रीसूर्य. दृष्टी लोचनान्यपि पद्मानि भणित्वा निर्निद्रयति । निद्रारहितानि कुरुते । इदमेकं कारणं समानजातित्वे । द्वितीयं चेदम् । यच्च स्वेन अक्ष्णा हरि श्रीकृष्ण जलरुहां कमलानां सहस्र पूर्णयति स्म पूरयति स्म एकं न्यूनं कमलं निजं लोचनमुद्धृत्य पूरितवान् । पुरा किल हराराधन कुर्वता श्रीकृष्णेन सहस्रकमलै· प्रतिदिनं मया पूजा कार्या इति प्रतिज्ञाय उपासीनेन परमेश्वरेण भक्तिपरिज्ञानार्थं परिगणितकमलसहस्रमध्यात् एकस्मिन् हृते सति स्वमेकं नयनमुद्धृत्य पूजा कृता इत्यागम । यदुक्तम्—हरिस्ते साहस्रं कमलबलिमित्यादि ।

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27 C निष्कास्यते

28 In A this portion beginning with सरसीरुहां पद्मानामपि is at the end.

The story occurs in Lingapurāna, chap 98

60 C P reads पणिभव for फणिभव found in most commentators He explains the verse thus—इह उषसि प्रभाते वायसेन काकेन एष कोकिल किम् इति पृष्ट । किंविशिष्टेन—पृच्छा शंसति य किंशब्द तद्रूपा प्रत्येकं वारं वारं नियमिता वाक् येन[29] । वायसो हि प्रात· कि कि किम् इति शब्दं करोति । स च पृच्छावाचक. । कि पृष्ट इत्याह । हे कोकिल त्वं भण वद पणिभवशास्त्रे पणिभव· पाणिनि· तस्य व्याकरणे तातङ आदेशस्य कौ स्थानिनौ । तथाच पणिनोऽपत्यं पाणिनि । 'गाथिविदथिकेशिगणिपणिनश्च' इति । फणिभव इत्यशुद्ध पाठ । तुह्योरिति हि सूत्रं पाणिने । न तु भाष्यकारस्य । अत एतस्य कौ आदेशिनौ कयो स्थाने तातङ् भवति इति प्रश्ने सति स कोकिल विहितुहीवागुत्तरोऽभूत् विहितं तुही इति वागेव उत्तर येन स तथा । तुही तुही इति शब्दं प्रात पिक करोति । उत्तरवचनश्रवणादुन्नयन यत्र पूर्ववचनानाम् इति उत्तरालकारेण पूर्व प्रश्नो ज्ञात । 'तुह्योस्तातङ्ङाशिष्यन्यतरस्याम्' इति पाणिनीयम् । शार्ववर्मिकेऽपि आशिषि तुह्योस्तातणिति वक्तव्यम् । तुप्रत्ययस्य हिप्रत्ययस्य च तातङ् भवति । मालिनीवृत्तम् । उत्प्रेक्षा उत्तर च ।

CANTO XX

21 C P and Vidyā read इक्षुकुक्षिजै (मौक्तिकै)· C P says रसाल इक्षुस्तद्भेदा पुण्ड्रकान्तरकादय । आदिशब्दात् कोशकाराद्या. ।

Vidyā says इक्षुकुक्षिजैर्वंशकाण्डमध्योत्पन्नै N reads इन्दुकुक्षिजै

C P quotes the following two verses found in धन्वन्तरीयनिघण्टु 4 120, 122—

> इक्षु कर्कोटको वश. कान्तारो वेणुनि सृत [1] ।
> इक्षुरन्य· पौण्ड्रकश्च रसाल सुकुमारक ॥
> अन्य करङ्कशालि [2] स्यादिक्षुयोनीक्षुतालिका[3] ।
> तथान्य इक्षुगन्धा[4] स्यादिक्षुर· कोकिलाक्षक ॥[5]

32 C P, Vidyā and Jina read नालोकते for न लोकते.

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29 पृच्छाशंसि पृच्छासूचकं यत् किंशब्दरूपं काकेत्यादि तेन प्रतिनियमिता सयुता वाक् यस्य स तथा तेन Vidyā

1 Ānandāśrama ed reads वेणुनिस्वन

2 *Ibid* करकशाली

3 *Ibid* इक्षुबालिका

4 *Ibid* तथाऽन्यश्चेक्षुगन्ध.

5 For details see राजनिघण्टु.

54 C P—इय वयस्या सखी अस्य दिनस्य मन्तुमपराधं क्षन्तु सोढुं व्यवस्यताम् अपराधसहनाय व्यवसायं करोतु । यत् अत्र दिवसे निशिधातोरर्थं चुम्बनं नोऽस्माकं न आचरति । निशीव यथा रात्रौ चुम्बति तथा दिवसे न । अतो दिनस्यापराधं सहित्वा चुम्बनं करोतु । णिशि चुम्बने । The correct form of the root appears to be णिसि (निस्ते), which is given by all grammarians The form णिशि is criticised in Mādhavīya-dhātuvrtti thus आभरणकारस्तु तालव्यान्तं पठित्वा "वा निश" इति सूत्रमपि स्वपाठानुगुणं पपाठ । तत्तु "नुम्विसर्जनीयशर्व्यवायेऽपि" इत्यत्र वृत्ति न्यास-पदमञ्जर्याद्यपर्यालोचनविजृम्भितम् 2 15.

C P, Vidyā, C (Text) and Jina (Text) read व्यवस्यताम् , while N and Jina read व्यवस्यतात् Jina remarks व्यवस्यतामिति पाठे आत्मनेपदं चिन्त्यम् । इयं वयस्या अस्य दिनस्य मन्तुं क्षन्तुं त्वया व्यवस्यता व्यवसायं प्रार्थ्यतामिति कर्मण्यात्मनेपदमिति केचित् । तदपि...... व्यवसीयतामिति प्राप्तेरुपेक्ष्यम्

62 C P and Vidyā read सनिधाय for सनिधाप्य

63 C P and Vidyā read आश्वसभ्यम् (आशु+अस+भ्यम्) for आस्स्व सभ्यम्

C P says अहमाशु शीघ्रं तत् रहोवृत्तम् इयं भूपमेव अभिधापये वादयामि । किंविशिष्टं रहोवृत्तम्—असभ्यमश्लीलं ग्राम्यम्. N says त्वम् आस्स्व तिष्ठ । सभ्यं मध्यस्थं सत्यवादिनमिमं भूपं नलमेवाभिधापये

119 C P, Vidyā, and Jina (Text) read अनार्हन्ती for अनर्हन्ती C P says हन्त खेदे । सा इयं किमनार्हन्ती अनौचिती । तु पुनर्यदहं युवां विप्रलभे तत् किमनुचितम् । अर्हतो भाव आर्हन्ती । कौमारप्रक्रियाया यण्प्रत्यये अनुषङ्गलोपाभाव. । पाणिनीये तु ब्राह्मणादेराकृतिगणत्वात् ' गुणवचनब्राह्मणादिभ्य कर्मणि च' इति ष्यञ् । 'अर्हतो नुम् च' 'षिद्गौरादिभ्यश्च' इति ङीष् ।

Vidyā says यथा भवन्तौ या वञ्चयतस्तथा अहमपि भवन्तौ वञ्चयामीत्युचितमेवेत्यर्थ. N, on the other hand, says यत् तु पुन. अहं युवां प्रतारयामि सेयमनर्हन्ती अयोग्या अनुचितकारिणी हन्त कष्टं चित्रं वेति काकु..

135 C P and Vidyā read विराधितयो: for विरोधितयो:, and श्रद्धास्यध्वम् for श्रद्धातव्यम्.

C. P—यूयं हे सख्य· एतयोर्मत्सख्योर्वाचि वाक्ये न श्रद्धास्यध्वं तथेति प्रत्ययो न कार्य: । यतो मया विराधितयो: उदकार्द्रवस्त्रकरणेन अपराधितयो:. Jina remarks श्रद्धास्यध्वमयं पाठस्तु अशुद्ध एव. He reads श्रद्धास्यध्वे (तत्त्वबुद्धिं न करिष्यथ).

138 C P—

कुलस्त्रीव्यवस्थया स्थापयन्ति स्थापत्या· । यद्वा तिष्ठत्यस्मिन् वंशे इति स्थ· घञर्थे क. । स्थश्चासौ पतिश्च स्थपति: तत्र भवा इति ‘ दित्यदित्यादित्यपत्युत्तरपदा य.’ ।

139 C. P.—

हे धृष्टे हे धाष्टर्ययुक्ते सख्यौ इत अपयातं युवाम् । वां युवयो अश्लीलशीलतामसभ्य-स्वभावत्वं धिक् निन्द्यम् । इति उक्ते सत्यौ सख्यौ च ते द्वे अपि उक्तवन्त· ते सौविदल्लाश्च सर्वेऽपि भिया व्यतिद्राते स्म निर्गता. । व्यतिपूर्वो द्राधातुरात्मनेपदी । द्विवचनतापेक्षयात्मनेपदम् वर्तमानाया आते । तथा स्थापत्यबहुत्वापेक्षया बहुवचनम्, अन्ते । ‘आत्मने चानकारात्’[6] इति नलोप· । ते इति स्त्रीलिङ्गद्विवचनं पुंल्लिङ्गबहुवचनं च । ते च ते च इति द्वन्द्वे ‘त्यदादीनि सर्वैर्नित्यम्’ इत्यथवा ‘पुमान् स्त्रिया’ इति पुंल्लिङ्ग-बहुवचन एकशेषत्व ते इति ।

Both N and Jına remark द्राते: परस्मैपदित्वादात्मनेपदं चिन्त्यम् Jına adds क्रियाव्यतिहाराभावात् । अथ परस्परकरणमपि क्रियाव्यतिहार इति मतेन यद्यपि स्थापत्यभयात् सख्यौ पलायिते स्थापत्याश्च पश्चाल्लग्नाः सख्योर्भयात् स्थापत्या: पलायिता. ते च तेषा पश्चात् इति सप्रहरन्ते राजान इतिवत् क्रियाव्यतिहार संभवति, तथापि द्रातेर्गत्यर्थ-त्वात् ‘ अगतिहिंसाशब्दार्थ ’.... ....इति प्रतिषेधात् चिन्त्यमेव । N says व्यतिद्रान्ति स्मेति पठनीयम्

151 C P, Vıdyā and Jına (Text) read स्मरशरव्यताम् for स्मरशर-व्यथाम्. In 158 they read अकथयत् for अचकथत्, and ın 159 अपि हृतम् for उपहृतम्.

CANTO XXI

7. C P and Jına (Text) read नीलित for मीलित. N says कस्तूरिकया मीलित: संबन्धं प्रापितो मौलिर्यस्य. Vıdyā and Īśānadeva say मीलितो मर्दित.. The later Ms of Vıdyā reads मारित.

8. C. P, Vıdyā, Īśānadeva and Jına read ततोऽथ for पुरोधा:. C P. says ततोऽथ........... अनन्तरम् आप्तो हितकारी शुचि:........... ब्राह्मणादि: तं स्नपयति स्म. Acc to Jına, तत: पुरोहित: तं स्नपयति स्म । तीर्थवारिलहरी· उपरिष्टात् अथ साकल्येन सदधत् प्रक्षिपन् । ‘अथ प्रश्नसाकल्ययो’रिति हैम: । ततोऽथेति निपात-स दाय: आनन्तर्यार्थे इत्यपरे । C (Text) reads जनौघ: for पुरोधा:.

6. Kātantra, Ākhyātavṛtti, Pāda 5.

11 अङ्गमङ्गमनुकं परिरेभे तम्—C P, Vidyā and Īśānadeva read अनु किम्. N says अनुकमात्मन: कामुकम्. Acc to the earlier commentators, अङ्गमङ्गमनु लक्षीकृत्य प्रत्यङ्गं किं परिरेभे.

20. C P, Vidyā, Īśānadeva and Jina (Text) read करताङ्गुतिल for करकालतिल. C P says करताङ्गुनि हस्तमध्ये तिलो नाम सामुद्रशास्त्रप्रसिद्ध लक्षणविशेष.

27 Vidyā and Īśānadeva read सुकृतसौध for सुगतसौध found in C P, Jina and N C P says सुगतसौधानि बुद्धाण्डानि (C बुद्धालयानि)। सुकृतसौध........इति पाठे सुष्ठु कृतानि यानि सुधाधवलितानि (सौधानि)।

32 C P., Vidyā, Īśānadeva and Jina (Text) read श्रद्धानहृदयं प्रति for the artificial श्रद्धानहृदयप्रति found in N C P says तं नलं श्रद्धानं हृदयं यस्य तं तथाविधं प्रति च अम्बरमणि: श्रीसूर्य: शाम्बम् अन्त: स्वचित्तमध्ये निरचैषीत् निश्चिकाय। शाम्बोऽयमिति निश्चयं चकार।

40 According to N, the verse (त्र्यम्बकस्य पद्यो: ..) is क्षेपक, so he does not explain it, the meaning being the same as that of 39 C P, Vidyā and Īśānadeva explain the verse fully C P remarks on सैष–सैष इति जहदजहल्लक्षणा। 'सोऽचि लोपे चेत् पादपूरणम्' इति सुलोप. Vidyā says सैष इति सन्धिप्रतिषेधो न भवति पादपूरणत्वात्। तदुक्तं कातन्त्रविस्तारे—न तद· पादपूरणे। यथा—सैष दाशरथी राम इति Īśānadeva also says तथाच सूत्रं कातन्त्रविस्तरे etc ....विस्तर seems to be the correct reading

42. C P—

स महीभृत् उत्तमं पुरुषं श्रीकृष्णं पुरुषसूक्तविधानै सहस्रशीर्षा इत्यादिषोडशर्चैन आह्वानासनवस्त्रोपवीतपाद्यार्घ्याचमनगन्धपुष्पधूपदीपनैवेद्यप्रणामप्रदक्षिणविसर्जनै षोडशोपचारै, तथा षोडशर्चेन तेनैव निजशरीरे श्रीकृष्णशरीरे चाङ्गन्यासकरन्यासैश्च महति स्म पूजयति स्म। तथा द्वादशापि केशवस्य मूर्त्ती· द्वादशाक्षरमन्त्रम् 'ओं नमो भगवते वासुदेवाय' इति मन्त्रमुदीर्य ववन्दे ननाम। केशवनारायणमाधवगोविन्दविष्णुमधुसूदनत्रिविक्रमवामनश्रीधर-हृषीकेशपद्मनाभदामोदरसंज्ञा·। उपरितनदक्षिणभुजात् प्रभृति प्रादक्षिण्येन भुजचतुष्टये यथासंख्यं शङ्खचक्रगदापद्मानि केशवमूर्त्तौ। अधस्तनदक्षिणभुजादारभ्य शङ्खचक्रगदापद्मै: नारायण:। उपरितनवामभुजादारभ्य शङ्खपद्मगदाचक्रैर्माधव·। अधस्तनवामभुजादारभ्य शङ्खचक्रगदापद्मै: गोविन्द.। उपरितनवामभुजादारभ्य शङ्खचक्रगदापद्मै: विष्णु:। उपरितन-दक्षिणभुजात् च शङ्खपद्मगदाचक्रैर्मधुसूदन:। अधस्तनवामहस्तात् शङ्खपद्मगदाचक्रै: त्रिविक्रम:। अधस्तनदक्षिणभुजात् श चक्रगदापद्मैर्वामन:। अधस्तनवामभुजात् शङ्खपद्मच गदाभि: श्रीधर:। अधस्तनवामभुजात् शङ्खगदाचक्रपद्मै. हृषीकेश। अधस्तात् दक्षिणभुजात् शङ्खपद्म-

चक्रगदाभिः पद्मनाभः। उपरि दक्षिणभुजात् शङ्खगदाचक्रपद्मै दामोदर। मार्गमासप्रभृति-द्वादशमासेषु केशवादिमूर्तय. पूज्या.।

अथवा दशावतारा। बलभद्रलक्ष्मणौ च। इत्थं द्वादश॥

For the twelve images of Visnu and some corrections see Appendix II.

53 C. P. reads रूपसंपदभिधा for रूपमस्मदभिधा which he gives a variant

58 C P, Vidyā, Īśānadeva and Jina read अभ्युपैमि for अभ्यवैमि.

60. C P. and Vidyā read दानवाघ for दानवाद्य. Īśānadeva has the latter reading, but gives the former as a variant C P says—दानवानामघं दु खं पापं तदेव गहनं वनं ततः प्रभव उत्पत्तिर्यस्य स तथा। दानवेन हिरण्य-कशिपुना दु खिते जगति नृसिंहो जातः। किंविशिष्टः—वैरिदारिणां दिविषदा देवानां सुकृतेन अस्त्रग्रामसंभवाय अस्त्रग्रामसंभवं वा भवत् मनुजार्धं मानुषार्धं यस्य स तथा। स तावत् लब्धवरत्वात् केवलेन सिंहेन मनुष्येण वा न म्रियते।..................(देवानां) सुकृतेन अर्धेन सिंह. अर्धेन च नर एवंविधः अपूर्वरूपः परमेश्वर एवास्त्रग्रामो बभूवेत्यर्थः।

N says दानवानामाद्यस्य हिरण्यकशिपोर्गहने सभामहोद्याने प्रभव प्रकटनं यस्य. Īśānadeva says वैरिदारीणि यानि दिविषदा देवाना सुकृतानि धर्मास्तान्येव अस्त्राणि तेषां ग्राम समूहस्तस्मात् सभव सभूतिर्यस्य तादृग्भवन् मनुजस्यार्धो यस्य स तथा.

61 Vidyā and Īśānadeva read उदराम्बु for उदरान्धु (उदरमेव अन्धुः कूप)· Vidyā says उदराम्बुनिविष्टामुदरपानीयनिमग्नाम्.

63 C. P, Vidyā and Īśānadeva read बलिनोक्त (voc.) for बलि नोक्तम्.

65 Īśānadeva and Vidyā read विधृति. for विवृति.. Vidyā says त्वया आशयस्य हृदयस्य विधृतिर्धैर्यं किं क्रियते। अथवा आ समन्तात् शयस्य हस्तस्य विधृतिर्विशेषधारणं सर्वत्र हस्तप्रसारणं किमिति त्वया क्रियते।

67 अथच नव भूमेः जम्बूद्वीपस्य खण्डानि। भारतहरिवर्षकिंपुरुषेलावृतभद्राश्वकेतु-मालरम्यकहिरण्मयोत्तरकुरुसंज्ञानि C P

69 C P—हे राम रघुतिलक विधाता खलु तं रामं भार्गव प्रथममेवासौ हस्ततले हस्तोल्कमसृजत्। भवदर्थं त्वदर्थं तव सर्गार्थम्। किंभूतम्—जन्मस्थानमुत्पत्तिभूता रेणुका यस्य।

Vidyā and Īśānadeva read जन्मस्थानरेणुकमसंभवदर्थम् for ......रेणुक-मसौ भवदर्थम् found in C P and N. Vidyā says असंभवन् अविद्यमानः अर्थः प्रयोजनं यस्य तम्। त्वयि विद्यमाने तस्य किमपि प्रयोजनं न सभाव्यते।

71. All except N read रघुवत्स for रघुवीर.

72. C. P. on the last two lines . लङ्घितश्च भवता किमु न द्विर्वारिराशिरुद्काङ्कगलङ्कः—

भवता वारिराशिः किमु द्विर्न लंघितश्च अपि तु लंघित.। किम्भूत· समुद्र·—उदकस्य अङ्कगा मध्यगा लङ्का यस्य स तथा। पक्षे को वा अरीणां राशि· समूहो न लंघित। कथं यथा भवति—उत् उत्कृष्टम् अकं दु·खम् अंको लक्षणं यस्य गलस्य कण्ठस्य स उदकांकः एवंविधो गल. कण्ठो यत्र लंघने तद् यथा भवति। क्रियाविशेषणम्। यदा अरीणां गलः छिद्यते तदा उत्कृष्टेन अकेन दु·खेन अंकितः चिह्नितो भवति।

76 The verse might refer also to how Rāma laid down his life after Laksmana had drowned himself in the Sarayū See the concluding chapters of the Rāmāyana

85. C P, Vidyā and Jina (Text) read तावकीपरतनोः for तावकापरतनोः. C. P. explains the verse thus—

हे बलभद्र त्वं ह शी तावक्या. परतनोः आदिमूर्ते सितकेश. श्वेतकेश. स एष शेषनाग·। असौ तव अवतार. बल शेषश्च तस्या मूर्ते यो जरन् पलितश्चिकुरनाल केशनाल तस्य विलासं धत्ते। तत् साधु उचितम्। पूर्वं किल पृथिवी दैत्यभरनिर्भराक्रान्ता देवै. सहिता आदिमूर्ते· परमेश्वरस्य सन्निधौ निजाधिकारम् उद्गणयाचक्रे। ततो देवेन निजशिरस उत्क्षिप्य कृष्णश्वेतकेशौ मुक्तौ। तौ भारोद्धारार्थं कृष्णबलदेवाववतीर्णा इति पुराणे। (बल) शेषनागश्च उभौ धवलौ च। श्रीकृष्णः श्यामः। 'स्त्रिया पुंव'दित्यादिना प्राप्तस्य पुंवद्भावस्य 'न कोपधाया' इति प्रतिषेधः। कालापकेऽपि 'संज्ञापूरणीकोपधास्तु न' इति प्रतिषेध। शितिकेश इति पाठे भगवन् शितिकेश कृष्णकेश त्वं कृष्णावतार.। शेषो द्वितीय श्वेत. पलितकेश एव केशो हली बलभद्रः। सितकेश इति तत्पुरुषस्य उत्तरपदार्थप्राधान्यात् स एवेति प्रधानकेशशब्दः परामृश्यते। अप्रधानस्यापि हि सर्वनाम्नानुवृत्तिर्दृश्यते। यथा—अथ शब्दानुशासनम्। केषां शब्दानामिति। तथा वैदिका लौकिकानाश्चेति। अत्र लोकात् तेषामसंग्रह इति। तेषामिति लौकिकानामिति परामर्श। तदुक्तम्—सर्वनाम्नानुवृत्ति. वृत्तिच्छन्नस्यापि। वृत्तिस्थप्रधानस्यानुवर्तने किमु वक्तव्यमिति। कैमुतिकन्यायोऽपिना सूच्यते। राज्ञामेकादशे सैके विशामित्यत्र सर्वनामव्यतिरेकेणापि गर्भाष्टमे इत्यतो गर्भशब्दानुवर्तनं विज्ञानेश्वरेण स्वमतं वर्णितम्।[1]

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1 Ref to Mitāksarā on याज्ञवल्क्य 1 14—गर्भाष्टमेऽष्टमे वाब्दे ब्राह्म स्योपनायनम्। राज्ञामेकादशे सैके विशामेके यथाकुलम्॥ Mitākṣarā says गर्भग्रहणं सर्वत्रा °ते। मासे गुणभूतस्यापि गर्भशब्दस्य....... उभयत्राप्यनुवर्तनं कार्यम्। 'गर्भादेकादशे राज्ञो गर्भाद्धि द्वादशे विशः' इति स्मृत्यन्तरदर्शनात्.

Vıdya's explanatıon of the last two lınes ıs mıssıng ın both the mss used by me He explaıns the first two lınes thus—किलेत्यागमे । त्वमेव ह ग़ी बलभद्राङ्को हली। तावकी त्वदीया या परतनुः शरीरं तस्या. सितः शुभ्रो य. केशस्तथा स एव बलभद्र एव शेषोऽनन्तः।

Jına says तावक्याः तव सबन्धिन्या· अपराया अन्यस्याः तनो .

N says न विद्यते परोत्कृष्टान्या यस्या. सा तावकी अपरा तनुस्त्वत्संबन्धिनी सर्वोत्कृष्टा सत्त्वमूर्तिस्तस्याः सितकेश श्वेतकेशरूपो हली तवावतारोऽशावताररूपोऽसौ हली त्वं किल। 'तावकापर—' इति पाठः साधीयान्। यतः 'युष्मदस्मदो' इत्यणि तवकादेशे वृद्धौ च 'वृद्धिनिमित्तस्य—' इत्यादिना पुंवद्भावप्रतिषेधे प्रसक्तेऽपि कर्मधारयत्वात् 'पुंवत्कर्मधारय—' इति प्रतिप्रसवात् पुंवद्भाव·।

86 and 87. These two verses (हृद्यगन्धवह—and रेवतीशसुषमा—) are not found ın C P, Vıdyā, Jına (Text) and Īśānadeva.

88 C P.—हे विभो त्वं मां पाहि। किम्भूत.—एका चित्तस्य संततिर्यस्य स.। तथा बौद्धानां हि बुद्धिसततिरेका प्रवाहरूपा। तस्याम् अनेके क्षणाः। तथा हे अद्वयवादिन् विज्ञानव्यतिरेकेण द्वितीयं नास्ति। तथा तव त्रयी वेदत्रयी न परिचिता। अथच त्वं बुध उच्यसे। यस्त्रयीप्रामाण्यं न मनुते स कथं बुध। वेदवाक्यमप्रमाणं वाक्यत्वात् कालिदासादिवाक्यवत्। किम्भूत—विधुतं निराकृतं कोटिचतुष्कं येन स तथा। तथाच—नासन्न सन्न सदसन्नचाप्यनुभयात्मकम्। चतुष्कोटिविनिर्मुक्तं तत्त्वं माध्यमिका विदु॥ तथा पञ्चबाणविजयी। तथा षट् अभिज्ञालक्षणा[2] व्यवहारा यस्य। पञ्चेन्द्रियाणि षष्ठं मनः। तेषा षट् अभिज्ञानानि यस्य। अत्र एकद्वयत्रयीचतु पञ्चषट् इति सख्यावैचित्र्यक्रम·।

92 C P—दशतयं दशावयवं दशसु मासेषु भवति गर्भवासलक्षणं दु खं व्युदस्य अपनय। अथवा त्रिविध कायिकम्। चतुर्विध वाचिकम्। त्रिविधं मानसम्। एवं दशविधं दु.खम्। तथा च श्रीमहाभारते—प्राणातिपात स्तेयं च परदारमथापि च। त्रीणि पापानि कायेन नित्यश परिवर्जयेत्॥ असत्प्रलापं पारुष्यं पैशुन्यमनृतं तथा। चत्वारि वाचा राजेन्द्र न जल्पेन्न कदाचन॥ अभिध्या परदारेषु[3] परवित्तेऽथ हिंसनम्[4]। मनसा त्रीणि कर्माणि न कदाचिच्च चिन्तयेत्॥

93 C P, Vıdyā, Īśānadeva (Text) and Jına read विष्णुयशसः श्वसदर्थम् for विष्णुयशसश्च सदर्थम् found ın N.

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2 C अभिज्ञान....... For षडभिज्ञ see Vocabulary sub voce

3 Accordıng to Nārāyana's ınterpretatıon, परदोषेषु.

4 C हिंसने

C P.—भवता विष्णुना हे कल्किन् तव जनयितु. पितुर्विष्णुयशसो विष्णुयश इति नाम्नो ब्राह्मणस्य नाम अभिधानं श्वसन् जीवन् सान्वय अर्थो यस्य तत् श्वसदर्थं सार्थकमभूत्। विष्णुरेव यशः कीर्तिरूपो यस्य स विष्णुयशा। किंभूतेन भवता—उर्व्यां पृथिव्या भ्रमता। तथा रणरेणुभि. पाण्डुरेण। अतएवोत्प्रेक्ष्यते—देहिना मूर्तिमता यशसा इव।

Vıdyā says विष्णुयशा इति नामधेयं श्वसदर्थं सान्वयार्थमभूदासीत्। विष्णुर्नारायणो विष्णु व्यापि च यशो यस्य स.। द्वयस्य घटनात्।

N explains his reading thus—विष्णुयशसस्तन्नामकस्य जनयितु. पितुः विष्णुरिति नाम भवता च त्वयैव कृत्वा सदर्थं सान्वयमभूत्।

94. C P does not explain the verse He says सन्तमद्वयेति त्यक्तः श्लोक.. Vıdyā fully explains ıt, but he and Īśānadeva read यशोऽर्जुनबीजम् for यशोऽर्जनबीजम्—अर्जुनस्य यश कीर्तिस्तदेव अर्जुन. कुकुभवृक्षस्तस्य बीजमिव। बीजपूर्वं हि सहस्रार्जुनेनाराधितो दत्तात्रेयस्तेन वरो दत्तस्तत्प्रसादेन तादृशमद्भुतं यश. सहस्रार्जुनेन प्राप्तम्।

Īśānadeva remarks about दत्तात्रेय—किल तन्मार्गे (विधि) निषेधो वा नास्तीति। यदुक्तम्—निस्त्रैगुण्ये पथि विचरता को विधि को निषेध. इति।

108 C P—वस्तु घटपटादिकं हे भगवन् भिदाना भेदाना वास्तु आश्रयो न घटते कैः—यौक्ता युक्तिसिद्धा नैकविधा अनेकबाधा. प्रतिषेधा विरोधाश्च तैर्न घटते। तत् तस्मात् एतत् विश्वम् तव ईहितम् इच्छामात्रम् अविद्यावशात् तेन विजृम्भिता उल्लसिताः ते तव घटपटमठादयो नीलपीतादय पचतिपठतीत्यादय. सत्त्वद्रव्यत्वपृथिवीत्वमृदुत्वघटत्वादयश्च भेदा यत्र तत्तथाविधं विश्वम्। त्वन्मायया सर्वमिदमिति तत्त्वस्य निर्वचनम्। एकमेवाद्वितीय ब्रह्म नेह नानास्तिकिञ्चनेति वेदान्तवाक्यात् एकमेव तत्त्वं मायया भेदः। तथाहि इह खलु नीलपीतादिभेदज्ञानस्य प्रत्यक्षादिप्रमाणतामङ्गीकुर्वाणा. केचित् भेदनिराकरणपराणाम् एकमेवाद्वितीयं ब्रह्म नेह नानास्ति किञ्चनेत्यादीनाम् आगमवचनाना गौणता वदन्ति। तदयुक्तम्। यो हि प्रत्यक्षेण भेदावगमस्तत् प्रत्यक्षं किं भेदमेव ज्ञापयेत् किं वा वस्त्वपि। यदि केवलं भेदमेव गोचरयेत् तन्न भेदज्ञानस्य केवलस्यानुपलम्भात्। नहि वस्तुनो. घटपटयोः ज्ञानं विना घटात् पटस्य भेद इति ज्ञातुं शक्यम्। अथच वस्त्वपि गोचरयति। तर्हि भेदपूर्वकं वस्तु अथच[5] वस्तुपूर्वकं भेदम्। न प्रथमः कल्पः। प्रथमं भेदस्य ज्ञातुमशक्यत्वात्। एवं नापि द्वितीय. पक्ष. क्षणिकस्य ज्ञानस्य व्यापारद्वयक्रमानुपपत्ते.। प्रथमं वस्तु ततो भेदं क्रमेण न गोचरयति। ज्ञानं तर्हि युगपदेव वस्तु तद्भेदं च प्रत्यक्षं गोचरयति। तदपि न, यतो घटपटलक्षणव्यवच्छेद्यव्यवच्छेदकज्ञानजन्यं भेदज्ञानं कथं समसमयं सभवति। ारणकार्ययोः पूर्वोत्तरकालभावित्वात्। किञ्च न भेदस्य भावस्वभावतासभवः तस्य विदारणात्मनो वस्तुस्वरूपत्वे किञ्चन वस्तु न स्यात्। एकत्वं हि अभिन्नैकार्थसमवायि भेदश्च

5 अथवा?

विदारणस्वरूपत्वात् द्विधाकारी। तत एकत्वेन सह भेदस्य विरोध तथा भेदज्ञाने सति घटपटवस्तुज्ञानं वस्तुज्ञाने च[6] भेदज्ञानम् इतीतरेतराश्रयदोषात् बाधश्च। ततो नैकः कश्चिदपि सिध्यति। तस्मात् बाधात् वस्तुस्वरूपातिरिक्त. स्वतन्त्रो भेदो न घटते। विदारणात्मकत्वेन एकं वस्तु इति ज्ञानेन सह भेदस्य विरोधाच्च वस्तुस्वरूपं भेद इत्यपि दुरुपपादम्। तर्हि वस्तुधर्मो भेद इत्यस्तु। तदपि न। स किं वस्तुन सकाशात् भिन्न अभिन्न भिन्नाभिन्नो वा। न तावत् भिन्न यतो भिन्नत्वे भेदवस्तुनोर्मध्ये एकेन भेदेन भाव्यम्। सोऽपि भेदोऽपि भिन्न इति भेदेन तस्यापि अन्येनेति अनवस्थादोष। अथाभिन्न तर्हि वस्त्वेव न भेद। भिन्नाभिन्नयोर्भावाभावयो सहानवस्थानलक्षणविरोधादेव भेदस्य भिन्नाभिन्नत्वं न घटते। चतुर्थः प्रकारश्च नास्त्येव। तस्माद्भेदो निरूप्यमाण. न निरूपणपद्धतिमध्यास्ते। तस्मान्न प्रत्यक्षं भेदावगमायालम्। "असति प्रत्यक्षविषयत्वे भेदस्य अनुमानस्यापि व्याप्यव्यापकभेदज्ञानाधीनस्य भेदावभासे प्रामाण्यं निरस्तम्। तथा आगमस्यापि अभिधानाभिधेयभेदावबोधनिबन्धनस्य भेदे प्रामाण्यं दत्तजलाञ्जलि। अर्थापत्तिरपि तिलेभ्य एव तैलमिति अर्थक्रियाव्यवस्थान्यथानुपपत्तिप्रभवा नान्तरेण तिलादिकारणभेदावभासं व्यवस्थासिद्धिरित्यन्योन्याश्रयात् न हेतुभेदज्ञाने प्रमाणम्. .....। इत्थं निरस्तनिखिलप्रतिकूलतर्कात्, वेदान्तवाक्यनिकरान्निखिलोऽपि भेदः शक्यो निषेद्धुमिति सिद्धमनाविद्यातद्वासनाविरचितभ्रममात्रसिद्धि॰ ॥" इति श्रीमदानन्दबोधाचार्यैरपि न्यायमकरन्दे भेदं निराकुर्वद्भिरुक्तम्[7]।

तस्माद्वस्तु भिदानां वास्तु न घटते। किन्तु स्वप्नव्यवहारवत् व्यावहारिको भेदो मायावशादिति सिद्धम्।

Īśānadeva also says भिदानां भेदानां वास्तु वासस्थानं वस्तु पदार्थो न घटते। किल ययैव सामग्रया घट आरभ्यते तयैव पट आरब्धुं न शक्यते इति घटात् पटो भिन्न एवेति भिदानां घटपटादिवस्तु स्थानं भवतीत्यादि बहुप्रकारो भेदप्रतिपादने नैयायिकानां मतेऽस्तीति। तन्न घटत इत्यर्थः। कुतश्चेदित्याशङ्क्याह—यौक्ता युक्तिप्रतिपादिता ये नैकविधा नानाविधा बाधा विरोधाश्च तै। अद्वैतमते घटात् पटो भिन्नो न भवति। तत्र हि नानाप्रकारा बाधा॰ सन्ति विरोधाश्च। तथाहि घटात् पटो भिन्नः किं स्वरूपभेदात् अथ वैधर्म्यात् आहोस्विदितरेतराभावात् इत्यादि विकल्पं विधाय सर्वेषां पदार्थानामभेदं प्रतिपादयति। ननु तर्हि प्रत्यक्षतो दृश्यते तत् किमित्याह—तत्तस्मात् भो भगवन् इति तत्त्वशब्दव्याख्यानम्। इति किम्—एतज्जगद्वर्तते। कीदृशम्—तव यदीहितमभिषितमविद्यास्वरूपं तस्य प्रभावेण ते ते घटपटादिभेदा यत्र तत्। इति तत्त्वशब्दार्थः। तवैवायं प्रपञ्च इति। अन्यथा भेदयुक्तिर्नास्तीति भावः।

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6 A भेदे ज्ञाते सति........वस्तु ज्ञातं च

7. A is here incomplete C's citation is full, but contains mistakes The citation of neither A nor C fully agrees with the printed text of Nyāyamakaranda. See Chowkh ba edition, p. 54

114 भुवि चेतसि is the earlier reading for भविनां हृदि· C P says चेतसि भुवि मन एव पृथिवी तत्र. N says भविनां ससारिणां हृदि

121 C P, Vidyā, and Īśānadeva read वसुधाविवस्वान् for वसुधासुधांशुः· In 122 they read परिरिप्सुमध्य for .परिरिप्समध्य. Vidyā and Īśānadeva read अतितरालसाङ्गी for अतिभरालसाङ्गी found in C. P and N C P says अतिभरम् निर्भरम् अलसमङ्गं यस्या सा तथा। केचित्तु अतितरालसाङ्गीति पठन्ति। अतितरामलसमङ्ग यस्या इति समासेन अभिहितत्वादाम्नोरप्रयोग इति च व्याचक्षते।

123 C P, Vidyā, Jina (Text) and Īśānadeva read असित for अशित (भक्षित). Vidyā says असितमतिनीलं यद्बिम्बीफलं तस्य विपाको विशिष्टोऽतिशयेन यः पाक. स एव स इव वा चञ्चुस्त्रोटिर्यस्य तस्य। अतिनीलं हि बिम्बीफलं प' सदतिशयेन लोहितं भवति। एतेन अतिरक्तचञ्चोरित्यर्थ ।

126 C P, Vidyā and Īśānadeva read अभाषत for अभासत.

127 Vidyā says असौ वीणा प्राक् पूर्वं तमविनयं दुराचारं परिवादमकीर्तिमेत्य गत्वा लोके जगत्यधुनापि परिवादिनी विदिता विख्याता। परिवादोऽपवादोऽस्या अस्तीति[8]। तं कमपवादमित्याह—यत् यस्मात् कारणात् सा वीणा स्वरेण षड्जनिषादादिना सगता संबद्धाभूत् बभूव। अथच स्वरसमात्मगर्वं गता। किमर्थम्—भैम्या दमयन्त्या या तुला साम्यं तस्याधिगति. प्राप्तिस्तस्यै। यतः कीदृशी—धृता आश्रिता कलाना वंशजीवानां तथा गुणानां तन्त्रीणां यद्भूमा बाहुल्यं तस्य भूमि. स्थानं यया सा तथा। परिवादिनीवीणायां हि सप्त तन्त्र्यो भवन्ति। तावत्य एव जीविकाः। दमयन्त्यपि एवंभूता। धृता आश्रिता अखिला. समस्ता याः कला गीतवाद्यादिका, गुणाः सौन्दर्यादयश्च तेषा यद्भूमा बाहुल्यं तस्य भूमिराधारभूता। ततो दमयन्तीसाम्यगर्वो वीणया कृत। अतः स परिवाद.। अत्र श्लेषातिशयोक्त्यलंकार.। कला जीवा च कथ्यते।

128 C P, Vidyā, Īśānadeva and Jina (Text) read चापलभाग्भवन्ती for चापलमाभजन्ती·

129. C P—

तस्या दमयन्त्या मृदुस्वरं कण्ठनालं वल्लकीनां वीणानाम् अखिलं सारमाकृष्य विधिना (किमु) न असर्जि अपितु असर्जि। तेन कारणेन किमु वा कथं वा वीणा ह्रीणा सती आन्तरम् आभ्यन्तरं तरलभावं चपलत्वम् अवाप्य लयेषु तमध्यविलम्बितेषु कोणं वादनदण्डं न अमुचत् न मुमोच। यस्य किल सारं सर्वस्वं गृहीतं भवति स लज्जित आलयेषु गृहेषु तरलत्वम् अनवस्थामरति प्राप्य कोणं न मु ति।

. N says परिवादं स्फुटं दोषं प्राक पूर्वमेत्य प्राप्य, अथच परिवादं वीणावादनसाधनम्। परिवादयोगात् परिवादिनी। अथच वीणावादनसाधनयुक्ता।

Īśānadeva, Vidyā and Jina (Text) read किमुतालयेषु for किमु वा लयेषु-वीणा किमुत किमालयेषु आश्रयेषु कोणं वादनदण्डं नामुचत् न तत्याज । यस्याः किल सारमाकृष्यते साऽन्त.सुषिरा भवति । तथा सान्तरालत्वं प्राप्य क्षीणा सती आलयेषु गृहेषु कोणं न मुञ्चति । Īśānadeva remarks एतेन पिनाकीवादनमुक्तम्.

132 C P and Jina (Text) read भूभृद्भवाङ्गभुवि for भूभृद्भवाङ्कभुवि. C P says सा भूभृतः पर्वतात् भवा पार्वती राजा चन्द्र. शिखायां मुकुटमणिर्यस्य भर्तुस्तस्य श्रीमहेश्वरस्य अङ्गभुवि शरीरभूमौ वर्तते । त्वं भूभृद्भवा राजकन्या अस्य राज्ञा शिखामणे. भर्तु नलस्य अङ्गभुवि[9] उत्सङ्गे ।

Īśānadeva and Vidyā read भूभृद्भवाङ्ग भुवि—अङ्ग भो दमयन्ति भुवि भूमौ अस्य राजशिखामणे· भूपचूडामणेर्नलस्य सा यत् भूभृद्भवा राजपुत्री त्वं भवसि । भूभृद्भवा पार्वती किल राजचूडामणे· चन्द्रचूडामणेः शंभोर्भवतीति युक्तमेव ।

C. P, Vidyā, Jina and Īśānadeva read—विदितस्य for कलितस्य

(त्वं) नाकपालस्य इन्द्रस्य कलनाया प्रधानमध्ये गणनाया विदितस्य तव भर्तुः (नलस्य संबन्धिनी) C P

Vidyā says नाकपालस्य इन्द्रस्य या कलना समताज्ञानं तया विदितस्य विख्यातस्य[10]। शंभोरपि नाकपालकलनया विदितस्य । शंभुर्हि कपालधारीति प्रसिद्ध । द्वौ नञौ प्रकृतमर्थं गमयत. । (न पालकलना कपालधारणा अकपालकलना, न अकपालकलना नाकपाल ना i e. कपा कलना । तया प्रसिद्धस्य शंभो).

135 C P—

इयं तन्वी मदनाय जयं दत्ते । विं भूता—जनितं पत्रवल्लीनां निवेशनं यया सा तथा । तथा साक्षीकृतेन्दु सदृशीकृतचन्द्रं वदनं यस्याः । किमेतत् मध्यस्थम् उदरस्थं यत् दुर्बलतमं तस्य फलम् यदत्र अस्यां विषये तव भुक्ति· । किंभूतस्य—भर्त्सितो निराकृतो मत्स्यकेतुर्येन तस्य तथा । यत्र किल विवादे सति भोग्या भूमिः जयपत्रशासनलिखितमाणन्यायेन साक्षिप्रामाण्येन च यस्य जयं दत्ते येन लब्धा भवति तं निराकृत्य अन्यस्तां भुंक्ते तत्र ज्ञातव्यम् मध्यस्था· सभ्यसभापतिप्राड्विवाकादयो दुर्बलतमा· प्रतिभुवो वा अन्तरस्था. । अत्र च मदनं निर्जित्य भवानिमां भुंक्ते । तथाच—आगमेऽपि बलं नैव भुक्तिः स्वल्पापि यत्र नो[11] । तस्माद्भोगप्रमाणम् । तथा पश्यतोऽ्ुवतो भूमेर्हानिः विंशतिवार्षिकीति याज्ञवल्क्येन स्मृतत्वात्[12] ।

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9 N reads अंकभुवि and explains it as उत्संगदेशे.

10 N who reads कलितस्य says नाकपालस्येन्द्रस्य क नांऽशत्वेनैकीभवनं तया लितस्य व्याख्यातस्य राजत्वादिन्द्रांशत्वेन प्रसिद्धस्य भर्तुर्नलस्य संबन्धिनी.

11 या वल्क्य—व्यवहाराध्याय, verse 27

12 *Ibid*, verse 24

142 मृषा यथु —मृषा मिषेण C P C P, Vıdyā, Jına (Text) and Īśānadeva read सान्ध्यवेलम् for सान्धिवेलम् found ın N and Jına The latter says दिनरात्रिसन्धिवेलायां भवं सान्धिवेलं सन्ध्यासमयसभवम्.

C P, Vıdyā, Jına (Text and Comm) and Īśānadeva read निकोचवत्या (दृशा) for निकोचवत्य· (सख्य) found ın N Vıdyā says कीदृश्य (सख्य.)-कुपिता क्रुद्धा या निजसखी दमयन्ती तस्या दृग् नेत्रं तया अर्धदृष्टा। वि मिति मा परित्यज्य यूयं प्रयाथेति मुग्धत्वात् क्रोध। कीदृश्या दृशा—तदा तस्मिन् समये निकोचवत्या सङ्कोचितया।

149 C P reads तेज्यते (तीक्ष्णीक्रियते) for निज्यते found ın Īśānadeva, Jına (Text and Comm) and N Jına says निज्यते शुद्धीक्रियते निशितो विधीयते. With regard to Vıdyā, Ms B which ıs older reads निश्यते (निशित· क्रियते) The later Ms reads both तिज्यते and निज्यते Nārāyana says निज्यते 'णिजिर् शौचे' इत्यस्मात् कर्मणि यक्। नकारे तकारभ्रान्त्यैव तिज्यत इति पठन्ति। तदसत्. Jına adds तिजि क्षमानिशानयोरित्यस्य स्वार्थिके सनि क्षमायां तितिक्षते इत्येव रूपं भवति। निशाने च चुरादिपाठात् तेजयतीति भवति। C P remarks तिज्यते इति पाठस्तु विचार्य। यथाकथञ्चित् समर्थ्य। तथाच—अपि चार्थान्तरेऽप्येषा वचेरन्तिरिवाग्रत। प्रयुज्यमानो नेत्यादि[13] प्रायेण परिदृश्यते॥ इति प्रायवचनात् रोहिलेन कर्म प्रवचन्तीति कर्मप्रवचनीयव्युत्पत्तावुक्तम्। एवं त्यादेरपि क्वचित् प्रयोगो गुपादीनां न विरुद्ध।

158 C P., Vıdyā, Īśānadeva and Jına (Text) read आरभ्यते for अभ्यस्यते.

161 The fight between Garuda and Indra ıs described ın the Mahābhārata (Ādıparva), which relates how Garuda brought the nectar from heaven by defeatıng Indra, ın order to emancıpate hıs mother from slavery

CANTO XXII

6 C P, Vıdyā and Īśānadeva read तिर्यक्करावगी for निर्यत्करा गी.

7 C P—स महानट: श्रीमहादेव: अङ्ग पुन: वियता आकाशेन तन्वा शरीरेण हारं किं तनोति। इति वित॰। कया—ताराणां नक्षत्राणां श्रेणि. सैव स्रक् माला तया। सां तं किं कृत्वा भानुरागे सूर्यलौहित्ये सति ईशां सन्ध्याम् ईश्वरीं संध्याय संस्मृत्य।

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13 A नित्यादि: (?)

किंभूताम्—कुनटीमपि कुत्सितमीषत् नटति अवतिष्ठते अस्थिरत्वात्। हारो हि ताराणां मौक्तिकाना श्रेण्या भवति । य किल काश्चित् स्मरति स तदर्थं हारं प्रगुणयति ।

अथच महानटो नर्तक सभाया: अनुरागार्थं[1] कौ पृथिव्यां नटी भार्यां सन्धौ भवामाकार्य तन्वा शरीरेण अङ्गहारम् अङ्गविक्षेपं तनोति । नाटके हि मुखप्रतिमुखगर्भविमर्श-निबर्हणाद्य सन्धयो भवन्ति । स्त्रीप्रधानत्वाच्च तस्य नटी ईशा भवति ।

य किल महानटो धातुवादी स भानुरागे ताम्रे[2] कुनटी मन शिला संधाय क्षिप्त्वा तारस्य रूप्यस्य श्रेणिस्रजा वियता च अभ्रकेण च अङ्गयोग्यं हारं करोति ।

Nārāyana and Jına who follows hım gıve several alternatıve explanatıons of thıs verse C P's explanatıon ıs the best Vıdyā reads तारा for तार and explaıns the verse thus—सांप्रतमधुना महानट शंभुरङ्ग पुनर्हारं कि तनोति कुरुते । कया हार तनोति–वियतापि आकाशेनापि मूर्त्या । अष्टमूर्तिर्हि भगवान् । कया कृत्वा–ताराश्रेणिस्रजा नक्षत्रपंक्तिमालया । किं कृत्वा—ईशामीश्वरी देवी संध्यां पितृप्रसूं सध्याय संस्मृत्य । कीदृशी संध्याम्—भानुरागे सूर्यलौहित्ये सति कुनटीमपि मन.शिलामिव । सध्याया लोहितपीतत्वात् । इत्येकोऽर्थ. । स महानटो महानर्तक ईशा देवी कुनटी कौ पृथिव्या नटी सध्याय । कीदृशीम्—सधौ भवा सध्या ताम् । नाटके हि पात्रप्रवेशलक्षणोऽपि सधिर्भवति । सभाया अनुरागे सति । तथा शरीरस्य वियता विस्तीर्णया[3] ताराश्रेणिस्रजा शुद्धमौक्तिकमालया अङ्गहारमङ्गविक्षेपं तनोति इति द्वितीयोऽर्थ. । ईशां श्रेष्ठामित्यपि व्याख्येयम् । अत्र श्लेषालंकार. । पुनरर्थेऽङ्गशब्द. ।

N. remarks संध्याराग.कियानवशिष्टोऽस्ति, मुक्तातुल्यानि नक्षत्राणिच किंचिद्दृश्यानि जातानीति भाव । तारशब्दस्य नक्षत्रकनीनिकाभिधायित्वं दशमसर्ग एवोक्तम् ।

Īśānadeva remarks—सांप्रतं स महानट शिवोऽङ्गहारमङ्गविक्षेपं किं पुनस्तनोति । संध्यां स्मृत्वा नृत्यते इति पाशुपताना स्थिति. । हरस्यापि तापसत्वादिति भाव । महानट ईश्वर । यदुक्तम्—ईशो महानटो भीम इति । तारशब्देन शुद्धमौक्तिकमुच्यते । यदुक्तम् तारो मुक्तादिसच्छुद्धौ तरणौ शुद्धमौक्तिके ।

10 C P—अहमित्यवैमि दिग्वाससा विभुना श्रीमहादेवेन पूर्वमयमेव पश्चिमककुभो विभाग शिवाया विवाहे पुष्पसिन्दूरिकापर्वणि पर्यधायि परिहित. । यत· सन्ध्यया सराग: । विवाहात् चतुर्थवासरे प्रथमोत्सवे रक्तवस्त्रं परिधीयते यत् सा पुष्पसिन्दूरिका ।

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1 C सभायाम् अनुरागनिमित्तम्

2 Wrongly corrected ınto ताम्रराग ın a margınal note ın A

3. Jına says वियतापि व्योम्नोपलक्षितया च । यद्वा व्योमरूपया लक्षणया च व्योमविस्तीर्णया । यद्वा आ सामस्त्येन वियद् यस्या· तया आवियता व्योमव्यापिन्या च Agaın, वियतातिविशालया तारश्रेणिस्रजा मौक्तिकमालया.

Vidyā remarks अत्रानुप्रासोत्प्रेक्षालङ्कारः। प्रथमं विवाहमहोत्सवे यत् परिधीयते सा रक्तसिन्दूरिका.

11. N takes सती and उमा as referring to Śiva's two wives in different generations—Daksa's daughter and Pārvatī respectively. Vidyā's explanation is different, and he reads द्विसन्धी अभि for द्विसन्धीमभि. He says भो सुनेत्रे दिग्वाससा शंभुना उभे द्वे दिशौ वसने वस्त्रे द्विसन्धी सन्ध्याद्वयमलम्भिषाता प्रापिते। कीदृशे दिग्वसने—अभ्यधिको यो रागो लौहित्यं तेन शोभा कान्तिर्ययोस्ते। कीदृशेन—यदुमा पार्वतीमुद्वहता। कीदृशीम्—सती साध्वीम्। विवाहकाले रक्तव युग्मं परिधीयते। अथवा द्विसन्धी सन्ध्याद्वयमभि लक्षीकृत्य।

C P. reads इमाम् for उमाम्. He explains the verse thus—

हे सुनेत्रे दिग्वाससा च इमा सती पार्वती देवीमुद्वहता दिशौ पूर्वपश्चिमे किम् उभे वसने वस्त्रे अलम्भिषाता वस्त्रत्वं प्रापिते—किंभूते—द्विसन्धीमभि लक्ष्यीकृत्य। रागेण शोभा ययोस्ते रागशोभे। किमर्थम्—पुष्पसिन्दूरिकार्थम्। अथवा पुष्पसिन्दूरिकार्थमिति कर्मणि द्वितीया। दिशौ पुष्पसिन्दूरिकालक्षणो योऽर्थस्तमलम्भिषातामिति सबन्धः। दिशौ द्विसन्धी अभि इत्येक पाठः। आविद्धशोभामित्यपर. पाठ.। तदा दिग्वाससा वसने आविद्धशोभा सबद्धा शोभा वस्त्रे प्रापिते।

Trans. follows N who says सती दाक्षायणीमुमा पार्वती चोद्वहता परिणयता हरेण द्विसन्धीमभि द्वे अपि प्रात.सायंसन्ध्ये लक्षीकृत्य द्वे प्राचीप्रतीच्यौ दिशावेव उभे द्वे वसने अलम्भिषाता िते किम्। विवाहद्वये सन्ध्याद्वयरक्तदिग्द्वयमेव रक्तवस्त्रद्वयं शिवेन लब्धमित्यहं मन्य इत्यर्थ..

20. C. P.—

तारा नभोनदी गङ्गा तस्या. कूले कुलायो निलयो यस्य तच्च तत् चक्रीकुलं चक्रवाकीकुलं तस्य दृशोः सन्ति अपाम् उदकानां पृषन्ति बिन्दवः। सन्ति इति नामपदं प्रथमाबहुवचनान्तं पृषद्विशेषणम्। आवृत्त्या आख्यातपदमपि। तासां ताराणां सक्रमणानि प्रतिबिम्बितानि अश्रुधाराश्च सन्ति। किंभूतस्य—नक्तं रात्रौ विरहाकुलस्य।

Vidyā explains the verse thus— तारास्तार। दृशोरपामश्रूणां पृषन्ति बिन्दवः सन्ति विद्यन्ते। कस्याश्रूणामित्याह—नभस आकाशस्य नदी गङ्गा तस्याः कूले तटे कुलायो नीडो यस्य तत् नभोनदीकूलकुलायं चक्रीकुलं चक्रवाकीवृन्दं तस्य। कीदृशस्य– नक्तं रात्रौ विरहाकु स्य वियोगपीडितस्य। अतएव तस्याश्रूणि ताराः सन्ति। तासां ताराणां सक्रमणानि पतनानि अश्रुबिन्दुधाराः प्रवाहा. पतन्ति।

N says चक्रवाकीसमूहस्य दृशोर्नेत्रयोरपामश्रुजलाना पृ न्ति ये बिन्दवः सन्ति त ए तारकाः........। तासां ताराणां संक्रमणानि पुण्यक्षयवशात् भूमि प्रत्याग नानि गलद्बाष्पज ाना धारा ए पतन्ति etc.

24 C P.—इयं निशा शून्याध्वनि शून्यवादमते योगिनी स्फुटाभं प्रकटं दृष्टमपि जगत् विश्वं मृषा मिथ्या आह वदति। किं कुर्वती—तारा एव खपुष्पाणि आकाशे कुसुमानि निदर्शयन्ती। किंभूतानि—प्रबोधकाले जागरणसमये अहनि बाधितानि लुप्तानि अथच प्रबोधे ज्ञाने सति विश्वं बाध्यते। खपुष्पदृष्टान्तेन पारमार्थिकं शून्यम्।

33 C P, Vidyā and Jina read मन्दाक्षमन्दाः for मन्दाक्षलक्ष्याः. C P says—हे प्रिये एता दिशः निशि मन्दाक्षेण लज्जया मन्दाः सत्यः मां प्रति आयान्ति। किंभूता—अभिसारिकासदृश्य। किंभूताया निशि—अनिन्दौ चन्द्ररहितायाम्। तस्मात् त्वं सेर्ष्या साभ्यसूया भव। किंभूता—ध्वान्तमेव एणनाभिः कस्तूरी तया विशेषिताः। विशेषणे तृतीया। तथा सितिना कृष्णवर्णेन अम्बरेण आकाशेन अथच वाससा उपलक्षिताः। तथा सूनशरस्य कामस्य शरैरिव तारैर्नक्षत्रैर्विशिष्टाः। अथच तारैरुज्ज्वलैः शरैः। अभिसारिका मत्समीपे दृष्ट्वा तव ईर्ष्या कर्तुमुचिता। अथच अन्धकारवशात् मन्दैरक्षैरिन्द्रियैर्दिशोऽपि मन्दाः अस्पष्टाः।

Vidyā reads सेर्ष्याभवा यान्ति for सेर्ष्या भवायान्ति. He says दिशः अनिन्दौ चन्द्रवर्जिताया निशि रात्रौ यान्ति नोपलक्ष्यन्ते। कीदृश्यः—अभिसारिकाः अभिसारिकातुल्याः। तथा केनोपलक्षिताः—सितिना कृष्णेन अम्बरेणाकाशेन। कया सितिनेत्याह—ध्वान्तमन्धकारमेव एणनाभिः कस्तूरिका तया। अभिसारिका अपि कस्तूरिकया रक्तेन वस्त्रेन उपलक्षिता यान्ति। तथा सूनशरस्य कामस्य शरैर्बाणैः तारैर्नक्षत्रैरुपलक्षिता। अभिसारिका अपि शुद्धैर्बाणै कुसुमैरुपलक्षिता भवन्ति। उत्प्रेक्षते—मा प्रति सेर्ष्याभवा इव अभ्यसूयायुक्ता इव। यतो मन्दाक्षमन्दा लज्जामन्दाः। दमयन्त्याः संनिधाने सेर्ष्यासंभवः। अत्र रूपकोपमाप्रतीयमानोत्प्रेक्षा ˙काराः।

36. C P—हे वामोरु ध्वान्तस्य विचारणाया वैशेषिकाणा काणादानां संबन्धि यन्मतं दर्शनं तन्मे मम चारु मतम्[4]। खलु यतः तद्दर्शनम् औलूकमाहुः बुधाः। किंभूतम् तमसः तत्त्वं स्वरूपं तन्निरूपणाय क्षमं समर्थम्। उलूकरूपिणा महेश्वरेण कणादाय ऋषये उपदिष्टम्। अथवा उलूक इव कणादस्याभिधानम्। उलूकस्य हि दर्शनं दृष्टिः तमसि तत्त्वानां घटपटादिपदार्थाना निरूपणक्षमं भवति। तथा पृथ्व्यप्ते गोवाय्वाकाशकालदिगात्ममनासि नवैव द्रव्याणि। इत्यत्र [illegible] प्राह—"द्रव्याणि ता तु पृथिव्यादीनि किमपराण्यपि सन्ति। नेत्याह। नवैव। न नवाना लक्षणानि पृथिवीत्वाभिसंबन्धात् पृथिवीत्यादीनि कृतानि। अधिकानि न कृतानि। ततो नवैव ज्ञास्यन्ते। किमेवशब्देन नवसु क्षितेषु किमपरेषामभावात् अलक्षणम् अथवा सतामपि अनुपयोगात् इति संशयो न निवर्तते। अतो नैव नान्ये इत्यवधारणम् तेभ्योऽधिकस्य दशमद्रव्यस्य कणादेन महर्षिणा संज्ञयानभिधानात्।

ननु तमो नाम रूपसंख्यापरिमाणपृथक्त्वसंयोगवियोगपरत्वापरत्ववेगवत् द्रव्यान्तरं दशममस्तीति चेत्, अत्र कश्चिदाह। यदि तमो द्रव्यं ततो रूपवतो द्रव्य स्पर्शापरिहारात्[5]

4 A चारुतमम्

5 Ms. स्पर्शात् परिचारात्

स्पर्शवद्द्रव्यस्य च महत प्रतिघातधर्मकत्वात्[6] तमसि सचरत प्रतिबन्ध स्यात्। महान्धकारे भूगोलकस्येव तदवयवभूतानि खण्डावयविद्रव्याणि प्रतीयेरन् इति। तदयुक्तम्। यथा प्रदीपान्निर्गतैरवयवैरदृष्टवशात् अनुद्भूतस्पर्शमनिविडावयवमप्रतीयमानखण्डावयविद्रव्यप्रविभागमप्रतिघातप्रभामण्डलं[7] गृहव्यापकमारभ्यते तथा तम परमाणुभिरपि तमो द्रव्यम्। तस्मादन्यथा समाधीयते।

तम परमाणव स्पर्शवन्तस्तद्रहिता वा। न तावत् स्पर्शवन्त। स्पर्शवत तत्कार्यद्रव्यस्य क्वचिदप्यनुपलम्भात्। अदृष्टव्यापाराभावात् स्पर्शवत्कार्यद्रव्यानारम्भका इति चेत्, रूपवन्तो वायुपरमाणव अदृष्टव्यापारवैगुण्यात् रूपवत् कार्यं नारभन्त इति किं न कल्पेत। किंवा न कल्पितमेकजातीयादेव परमाणोरदृष्टोपग्रहात् चतुर्धा कार्याणि जायन्ते इति। कार्यैकसमधिगम्या: परमाणवो यथाकार्यमुन्नीयन्ते, तद्विलक्षणप्रमाणाभावादिति चेत्, एवं तर्हि तामसा परमाणवोऽपि अस्पर्शवन्तश्च कल्पनीया:। तादृशश्च कथ तमोद्रव्यमारभेत, अस्पर्शवत्त्वस्य कार्यद्रव्यानारम्भकत्वेन अव्यभिचारोपलम्भात्।

कार्यदर्शनात् तदनुगुणं कारणं कल्प्यते। ननु कारणवैकल्येन दृष्टकार्यविपर्यासो युज्यते इति चेत्, न वयमन्धकारस्य प्रत्यर्थिन:। किंत्वारम्भानुपपत्ते· नीलिममात्रप्रतीतेश्च द्रव्यमिदं न भवतीति ब्रूम·। तर्हि भासामभाव एवायं प्रतीयते। न, तस्य नीलाकारेण प्रतिभासनायोगात्। मध्यन्दिनेऽपि दूरे गगनाभोगव्यापिनो नीलिम्न प्रतीतेश्च। किञ्च गृह्यमाणे प्रतियोगिनि संयुक्तविशेषणतया अन्यप्रतिषेधमुखेन अभावो गृह्यते। न स्वतन्त्रम्। तमसि च गृह्यमाणे नान्यस्य ग्रहणमस्ति। न च प्रतिषेधमुखप्रत्यय:। तस्मान्न अभावोऽयम्। न चालोकादर्शनमात्रमेवैतत्। बहिर्मुखतया तम इति, छायेति च कृष्णाकारप्रतिभासनात्। तस्मात् रूपविशेषोऽयम् अत्यन्ततेजोऽभावे सति सर्वत: समारोपितस्तम इति प्रतीयते। दिवा चोर्ध्वं नयनगोलकस्य नीलिमावभासत इति वक्ष्याम.। यदा तु नियतदेशाधिकरणो भासामभावस्तदा तद्देशसमारोपिते नीलिम्नि छायेत्यवगम:। अतएव दीर्घा ह्रस्वा महत्यल्पीयसी छायेत्यभिमान तावद्देशव्यापिनो नीलिम्न प्रतीते.। अभावपक्षे च भावधर्माध्यारोपो दुरुपपाद·। तदुक्तम्—

न च भासामभावस्य तमस्त्वं वृद्धसमतम्।
छायाया. कार्ष्ण्यमित्येवं पुराणे भूगुणश्रुते.॥
दूरासन्नप्रदीपार्चिर्महदल्पचलाचला।
देहानुवर्तिनी छाया न वस्तुत्वाद्विना भवेत्॥ इति ॥[8]

दुरुपपादश्च क्वचित् छायाया. कृष्णसर्पभ्रम.। चलतिप्रत्ययोऽपि गच्छत्यावरकद्रव्ये। यत्र यत्र तेजसोऽभाव· तत्र तत्र रूपोपालम्भ·। एकपरत्वापरत्वादयोऽपि अन्यथासिद्धा:। अत्र च

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6 C प्रतिघातक....

7 C घाति प्रभामण्डलं

8. Quoted also in Sāmkhyasūtravrttı 1 56 Garbe's edition shows some variations.

C. P. says—अयमिन्दुबिम्बः शोणिमानं मुञ्चति। ललत् विलसत् डिम्बमिव। गौडदेशे प्रसिद्धं वर्तुलं चक्राकारं डिम्बनामधेयं बालक्रीडनकं भवति तदिव। किंभूतम्—बालेन नवेन नक्तंसमयेन मुक्तं त्यक्तम्। किंभूतम्—रौप्यं रूप्यमयम्। किंभूतो बिम्ब.—भ्रमिक्रमात् भ्रमणक्रमण मात् उज्झिता पट्टसूत्रमयस्य नेत्रनाम्नो वस्त्रस्य आवृतिः आवरणं येन स तथा। क्रीतकं[9] हि पट्टसूत्रवस्त्रेण रक्तं भवति। क्रीडावशात् सूत्रमुद्ग्रथितं भवति।

N says लसद्विलसमानं डिम्बं बालक्रीडासाधनं भ्रमरकमिवेन्दुबिम्बं कर्तृ भ्रमिक्रमात् भ्रमणपरिपाट्या, अथच ऊर्ध्वदेशगमनक्रमेणोज्झिता त्यक्ता या पट्टसूत्रस्य नेत्रं दोरकस्तत्कृता आवृतिर्वेष्टनं तद्रूपम्, अथच पट्टसूत्रजालिकावत् चन्द्रावरणं येन तं शोणिमानं रक्तिमानं मुञ्चति। नेत्रावृतेः--इति पाठे भ्रमिक्रमाद्धेतोरुज्झिता या पट्टसूत्रनेत्रावृतिस्तस्या हेतो. शोणिमानं मुञ्चति।

55 C P remarks चन्द्रसूर्यौ हि सर्वदा द्वीपपञ्चकं स्पृशत । एकेषामुदयः. इतरेषामस्तम्। केषाञ्चित् मध्याह्न । तथाच—

> इन्द्रादीनां पुरे तिष्ठन् स्पृशत्येष पुरत्रयम्।
> द्वौ विकर्णौ विकर्णस्थस्त्रीन् विकर्णान् पुरद्वयम् ॥

70 C P, Vidyā, Īśānadeva and Jina (Text) read हार्दं for ह्रान. C P says ज्योत्स्नैव एतस्य चन्द्रस्य क्षीरोदसमुद्रस्य पूरोदरे यो वासस्तत्र हार्दं प्रीतिस्तेन वैरस्यं तन्निरस्यति। क्षीरसमुद्रान्निर्गतस्य यत् विरसत्वं तन्निराकरोति।

80. Vidyā explains the verse thus—अयमसौ अन्योऽपर एणो हरिण इन्दु चन्द्रं शरणं विवेश प्रविष्टवान् इत्यहं मन्ये जानामि। ईशचूडामणिं शंभुशिरोरत्नं मत्वा ज्ञात्वा। ईश्वरस्यायं चन्द्रः चूडामणि.। तस्मादेतस्मिन् विषये शरणं गते मयि रुद्राद्भयं न भविष्यति। किमिति शरणं प्रविवेश इत्याह—व्योमनि नभसि आर्तं पीडितं तारामृगं वीक्ष्य बिभ्यत् त्रस्यन्। यतो रुद्रेषु विद्रावितं शंभुशरतर्जितम्। आरात् निकटे ीक्ष्य। अत्रोत्प्रेक्षालंकारः।

Jina explains the allusion—दक्षेण पित्रानाहूतागता केनाप्यनभिलापिता सती यदा यज्ञकुण्डे देहत्यागार्थं प्रविवेश तदा कुपितमहादेवभयेन मृगरूपधारी यज्ञो व्याधरूपधारिणा रुद्रेण पृष्ठतोऽनुगम्यमानोऽम्बरे जगाम। स एव मृगशिरोनक्षत्रम्। आर्द्रानक्षत्रं च व्याधरूपम्। अ एव मृगशीर्षं नक्षत्रं मृगः, आर्द्रानक्षत्रं च रौद्रमिति दक्षाध्वरध्वंसपुराणेतिहासः।

87 C P, Vidyā, Īśānadeva and Jina read यथाज्योतिषमेव for यथाज्यौतिषमेषः. N says ज्योतिरधिकृत्य कृतो ग्रन्थो ज्यौतिषम्, 'अधिकृत्य कृते ग्रन्थे' इत्यण्. Jina who reads ज्योति dds वृद्ध्यभावश्चेति निपात्यते।

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9 C क्री नकम्

90 C P, Vidyā and Jina (Text) read अदात्तदानीम् for अगात्तदानीम् and इन्दीवर for इन्दिन्दिर.

97 C P reads ज्योत्स्ना for ज्यौत्स्नी Vidyā, C (Text) and Jina (Text) read ज्योत्स्नी

C P—गौरवर्णे प्रिये चन्द्रे तमिस्रा रात्रिः कृष्णवर्णत्वात् भातितमाम् । यत्र[10] अस्मिन् चन्द्रे ज्योत्स्ना दयिता कौमुदीयुता रात्रि नीले कलङ्के भाति । वा इव । अयं तयोरुभयोर्गौरकृष्णयोर्मिथुनयो शोभाया आसिलोभात् सितामसितां च मूर्तिं बिभर्ति.

Vidyā says तमिस्रा तामसी रात्रि कृष्णत्वात् गौरे शुभ्रे प्रिये वल्लभे भातितमामतिशयेन शोभते, दयिता वल्लभा च । ज्योत्स्नी कौमुदीयुक्ता रात्रिः सा नीले श्यामेऽस्मिन् चन्द्रे प्रिये भातितमाम् । त ादयं चन्द्र. सितासितां शुक्लकृष्णां मूर्तिं देहं बि र्ति धारयति । उत्प्रेक्षते—तयोः द्वयोस्तमिस्राज्योत्स्न्योः शोभासिलोभाद्वा कान्तिलाभलोभादिव । अत्रोत्प्रेक्षा ॱकारः । वाशब्द इवार्थे ।

Īś‾ adeva reads ज्यौत्स्नी like N

109 This verse (इन्दोर्भ्रमेणोपगमाय योग्ये............) is not found in C P, Vidyā and Jina The Ms of Īśānadeva says that the verse is not in the मूलप्रति. N admits that the verse is regarded by some as an interpolation

134. C P, Vidyā and Jina (Text) read श्ये for पश्ये which is given by C. P as a variant वश्ये पतिव्रते C P वश्ये वशवर्तिनि Vidyā पश्ये विलोकनचतुरे Jina.

136 C P—हे तन्वि यत् धाता ब्रह्मा तारा बौद्धाना देवी तस्या विहारभूर्देवालयं तत्र चन्द्रमयी मण्डली चन्द्र· कर्पूरस्तन्मयी हिमभुवमतिशीतला मृगनाभिवास कस्तूरिकावासितां चकार। तेन सुकृतेन जिनस्य मते जिनशासनं तत्र (?) धाता स्वर्लोक स्वर्गः तत्र लो ास्तेषा मध्ये अधिकत्वमापत् मुख्यो बभूव । जिनभक्ता देवालये मण्डलानि कुर्वन्ति । अथच ताराणां नक्षत्राणा विहारभुवि आकाशे चन्द्रमयी मण्डली चकार। हिमं तुहिनं तस्य भुवमुत्पत्तिस्थानम्। मृगस्य हरिणस्य नाभौ मध्ये वासभूताम्। वासामिति पाठे वासो यस्यास्तां तथा ।

139 C P—

अमुष्य चन्द्रस्य हरे· श्रीकृष्णस्य अक्षीभवत चक्षुर्भवतः तथा कुरङ्गं मृगं यद्वा शशम् अङ्के प्रक्षिप्य जाता स्फीता परिपूर्णा तनुर्यस्य तस्य तथा। तथा हरेरिन्द्रस्य पत्न्या हरिता पूर्वदिशा उत्पादितस्य। एवंविधस्य अस्य यत् त वदनाम्बुजात् भङ्गः पराजय अजनि तत्

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10 C

एकाकिन: एकस्मात् पद्मादेव भङ्ग: नान्यस्मात्। पद्म यदा विकसति तदा चन्द्रो न भवति। परम् एक स अस्य चन्द्रस्य प्रतिभट य. सिंहिकाया: सुत. पुत्रो राहु । अथच हर्यक्ष सिंह तद्भावं य: प्राप्तो भवति स कुरङ्गं शशं वा भक्षयित्वा स्फीतो भवति । हरे: सिंहस्य पत्न्या सूतो भवति च। हरिता हरितवर्णया। स एकस्मात् पद्मात् अष्टापदात्। चत्वार पादा अधोभागे तस्य चत्वार पादाश्च पृष्ठे तस्य। अत पद्माकारात् शरभात् जीवविशेषात् भज्यते। एक: पुनर्य· सिंहिका सिंही तस्या: सुत स प्रतिभट. प्रतिमल्ल:। न पुनस्तस्मात् भज्यते।

N takes पद्म also in the sense of 'elephant' and the numeral of that name He says पद्मसङ्ख्याकात् त्वद्वदनरूपादम्बुजात् यदस्य भङ्गो जात तदेकाकिनोऽसहायस्य स्यात्। बहुभिरेक पराजीयत इति युक्तमेवेत्यर्थ.। अथच........ सिंहता प्राप्नुवतोऽस्य त्वन्मुखाद् य. पराजयोऽजनि स एकाकिन: केवलात् पद्मात् गजादेव पराजय: सिंहस्य गजात् भङ्गो यथा तद्वदेतन्महच्चित्रमित्यर्थ.। अथच पद्मसङ्ख्याकादेकस्य पराजय:। अथच पद्मात् शरभादष्टापदादेव भङ्ग.। सिंहस्य केवलमष्टापदादेव भङ्ग ।

143 C P, Vidyā and Īśānadeva read परिप्रष्टुम् for परिस्प्रष्टुम्.

C P—हे मुग्धे विधुस्त्वद्वक्त्रं नयनश्रियापि अनधिकं विधित्सु· सन् चकोरेण वयसा पक्षिणा ज्योत्स्नाम् आदयते। 'अद्‌सा भक्षणे'। अस्मात् इनन्तात् आत्मनेपदम्। अनिनन्त-कर्तुश्चकोरात् कर्तरि तृतीया। तत्र कर्मत्वं न। 'नीखाद्यदिशब्दायक्रन्दह्वाकर्मधातुषु' इति कर्मनिषेधत्। तदुक्तम्—' अदिखाद्यो· प्रतिषेधो वक्तव्य ' इति। कि कर्तुमिच्छु— द्राघीयसी दीर्घतरे ग्रेचने लिप्सु । उत्प्रेक्षते—इत: चकोरात् सतर्पणेन आत्मीकृतात् मूल सारमुपजीवितुमिव। अयं चन्द्र: अङ्क रङ्कुं करोति च। आद्दत आदरपर.। तदे ग्रेचन-दीर्घतोपायकारणं परिप्रष्टुमिव। तव मुखमग्रे नयनश्रिया चन्द्रादधिकम्। तदनधिकं कर्तुं चकोरं मृग च वर्जयेत्।

Vidyā says चकोरात् मूलं सारमुपजीवितुमाश्रयितुमिव । कीदृशात्-सतर्पणेन ज्योत्स्नाभोजनेन आत्मीकृतात् स्वीकृतात्। यो हि स्वकीयो भवति स सर्वं कथयत्येव। तथा चन्द्रोऽङ्के उर ` र ्कुं मृगं रोति। एतदेव सार वस्तु परिप्रष्टुमादृत सादर सन्।

APPENDIX I

PHILOSOPHICAL ALLUSIONS

The Naisadha contains a large number of philosophical allusions Śrīharsa in his Khandana-khanda-khādya tries to establish the supremacy of the monistic Vedānta on a logical basis In the Naisadha he refers to doctrines of all the systems including the Vedānta, and passes in review a number of characteristic theories, as if he desired his poem to serve also as an introduction to the study of the philosophical systems An attempt has been made here to enumerate and discuss where necessary the various doctrines referred to in the poem

Nyāya-Vaiśesika doctrines

(*a*)

There are several references to Nyāya-Vaiśesika doctrines in the Naisadha In 3. 125[1] the poet refers to Dvyanuka or a combination of two atoms, the first item in the process of atomic creation More interesting is the reference to the Vaiśesika theory of darkness in 22 36 The poet playfully says that the Aulūka system of philosophy (lit the system propounded by Ulūka or an owl) is capable of determining the true nature of darkness[2] The reference is important and requires some discussion

According to the Vaiśesikasūtras of Kanāda, darkness is nonexistence or Abhāva, because it is different in origin from Substance, Quality and Action, and is occasioned simply by the obstruction of light by some other substance[3] This has led to considerable discussion among Vaiśesika writers, who generally raise the point in connection with the question whether there are only nine substances as held by Kanāda or ten If darkness is regarded as a substance in accordance with the Mīmāṁsaka view, the number

1 ‘ द्व्यणुककृत् परमाणुयुग्मम्’

ध्वान्तस्य वामोरु विचारणायां वैशेषि ˙ चारु मतं मतं मे ।

औलूकमाहु· खलु दर्शनं तत् क्षमं तमस्तत्त्वनिरूपणाय ॥

द्रव्यगुणकर्मनिष्पत्तिवैधर्म्यादभाव मः। तेजसो द्रव्यान्तरेणावरणा 5. 2 19, 20,

of substances would, of course, be ten, but the Vaiśesika thinkers limit the number to nine, and say that darkness is not a substance, but merely the absence of light.

Among the writers of the Vaiśesika school who preceded Śrīharsa, Vyomaśivācārya, Śrīdhara and Udayana discussed the nature of darkness in detail in their famous commentaries on the Praśastapādabhāsya, and the poet was doubtless familiar with their views Vyomaśiva, who is probably the earliest of the three,[4] criticises the view that darkness or a shadow is a substance, because it moves, and is endowed with qualities like coolness Vyomaśiva points out that the movement does not belong to the shadow, but to the object which shuts out the light, while attributes like coolness are transferred to the shadow,[5] because these are experienced where there is shade

Śrīdhara was the next writer to discuss the nature of darkness in his Nyāyakandalī He, too, holds that darkness is not a substance, there being only nine substances excluding darkness But he rejects the view that darkness is absence of light on the ground that it has a distinct black colour, which would be impossible if it were mere non-existence At the same time it is not a substance, because it cannot be proved to be produced by atoms, and because what is perceived is nothing but blackness[6] Śrīdhara, therefore, concludes that what appears to be darkness is a kind of colour or form (Rūpa) superimposed on all sides in the absence of light[7] He seems to hold that darkness is not a substance, but a quality

4 Nārāyana in his commentary refers to the three Vaiśesika writers, and mentions Vyomaśivācārya first, which shows that he considered him the earliest

5 यच्चेदमागमान्माधुर्यं शैत्यं वा छायायास्तदप्युपचारात् Praśastapādabh- ya with Vyomavatī (C S S, No 316, p 47)

6 आरम्भानुपपत्तेः नीलिममात्रप्रतीतेश्च द्रव्यमिदं न भवतीति ब्रूमः। तर्हि भासामभाव एवायं प्रतीयते। न, तस्य नीलाकारेण तिभासनायोगात्। Śrīdhara's discussion of darkness is quoted in full in Cāndūpandita's commentary, from which this and the following extract are taken See Notes

7 रूपविशेषोऽयमत्यन्ततेजोऽभावे सति सर्वतः समारोपितस्तम इति तीयते. Anirud-dha in Sāmkhyasūtravrtti summarises Śrīdhara's view (1, 56)——रूपविशेषोऽय यत्रावरकमस्ति तत्रारोप्य गृ ते. He remarks that darkness may be a quality or a substance, but it is not non-existence (Abhāva).

The next writer to discuss the question of darkness is Udayana who in his Kiranāvalī gives the most systematic exposition of the Vaiśesika view Udayana's task is twofold First, he proves that darkness is absence of light by showing that it does not come under any of the categories Sāmānya (Generality), Viśesa (Individuality), Samavāya (Inherence), Action, Quality, Space, Time, Mind, Self, Sky and Air[8] Secondly, he refutes Śrīdhara's theory by saying that darkness is not a colour or form (rūpa) visible in the absence of light, because the eye cannot perceive anything without the help of light Nor can it be said that the perception of darkness is a mental process like a dream, not requiring the activity of the eye, because if we keep our eyes shut, we cannot find out by the mind alone whether there is darkness in a room or not Śrīdhara had said that if darkness were non-existence, it would be impossible to attribute to it positive qualities like blackness To this Udayana replies that this is not impossible We attribute, for instance, the positive quality of pleasure to a condition characterised by absence of pain, a man carrying a burden says, for example, that he is happy as soon as the burden is removed Udayana concludes that darkness may be black, but blackness, whether imaginary or real, is not darkness[9] If it were so, we would mistake a black cloth or skin for darkness The conception of darkness as a black colour is not possible even as an error, for even an error must have a basis We have thus to rely on personal experience and say that darkness is merely absence of light[10]

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8. Kiranāvalī (Benares ed), p 15 ff This part of Udayana's discussion is reproduced as a Pūrvapaksa in Citsukha's Tattvapradīpikā, p 28 (N S ed, 1931)

9 तमो नीलं न तु नीलिमा तम इति। न चारोपितेन वास्तवेन वा नीलिम्ना तमोबुद्धिव्यपदेशौ समानार्थौं।

10 Udayana's criticism of Śrīdhara's theory is reproduced part in the chapter on the Vaiśesika system in Sarvadarśanasamgraha The line न चायमचाक्षुषः प्रत्यय. तदनुविधानस्यानन्यथा सिद्धत्वात् is a quotation from Kir -valī (p 17), and should be shown as such in printed editions Among later writers, Śrīdhara's theory is criticised by Vedāntad 'ika (Venkatanātha) in his Nyāyasiddhāñjana, a work of the Rāmānuja school published in the Pandit, Vol XXIII Cf also his Nyāyapariśuddhi (Chowkhamba ed, p 506) —एतेन वियति विततानां सूक्ष्माणां पृथिव्यवयवानां कृष्णो गुणस्तम इति पक्षोऽपि निरस्त .... गुणमात्रतया च कस्याप्यनुपलम्भात्।

We have summarised the views of Udayana and Śrīdhara at some length, as Śrīharsa must have been well-acquainted with them, especially with those of Udayana The other systems of philosophy have also treated the question of darkness[11] The Vedāntists and the Mīmāmsakas of the Kumārila school hold that darkness is a substance, while according to the Prābhākara school of Mīmāmsā, darkness is the absence of the vision of colour[12] The reason why Śrīharsa singles out the Vaiśesika theory for reference in his poem seems to be that the latter view is the most plausible of the various theories of darkness, and gave rise to a controversy which continued till after the time of the poet.

(*b*)

In 17. 75 the poet refers to the Nyāya conception of salvation.

> मुक्तये य. शिलात्वाय शास्त्रमूचे सचेतसाम् ।
> गोतमं तमवेत्यैव यथा वित्थ तथैव सः ॥

Here the poet plays on the word Gotama (lit a perfect ox), a fit appellation for a sage who reduced salvation to a condition similar to that of a stone According to the Nyāya system, salvation is absolute cessation of pain, and this pain is regarded as having twenty-one forms covering the whole range of human experience including knowledge and pleasure[13] As Vātsyāyana says, salvation is a state of quietude, it is the absence of all attributes, and the cessation of all experience[14] Vātsyāyana insists that there can be no element of bliss in the state of salvation Happiness is like honey mixed with poison, and must be avoided by all who desire final release. This is not only the view of Vātsyāyana but of

11 See Sarvadarśanasamgraha (chapter on the Vaiśesika system) and Padmanābha's Setu on Pr ' stapādabhāsya (C S S, No 316, p 36 ff) The Vedānta view is defended in Citsukhī, Vivaranaprameyasamgraha, Nyāyasiddhāñjana (op cit) and other works

12 रूपदर्शनाभाव:. See Vivarana-prameyasamgraha (V S S, p 10) and Sarvamatasamgraha (T S S, p 31) Accordng to Sarvadarśanasamgraha, a section of the Prābhākar holds that darkness is the absence of the knowledge of light (आलोकज्ञानाभाव:).

13 See the beginning of Uddyotakara's Nyāyavārtika

14 शान्त: खल्वयं सर्ववि योग: सर्वोपरमोऽपवर्ग: 1. 1. 2 Cf Praśastapādabh˘ ya —दग्धेन्धनानलवदुपशमो मोक्ष. ।

Uddyotakara, Vācaspati and other authoritative writers on the Nyāya system[15] According to this view salvation is a colourless condition devoid of all attributes, it is described in our verse as a state resembling that of a stone It may be mentioned that this view of salvation is the same as that of the Vaiśesikas and of the Mīmāmsā system, as interpreted by writers like Kumārila and Pārthasārathi[16]

It should, however, be noted that there is at least one important Nyāya writer whose conception is different from that of Vātsyāyana and his followers Bhāsarvajña says in his Nyāyasāra that salvation is brought about by the vision of Śiva, and it is an existence full of bliss Salvation is, indeed, the absolute cessation of pain, as the older writers held, but according to Bhāsarvajña, it is accompanied by eternal bliss[17] Dr S C Vidyābhūshana assigns Bhāsarvajña to the early years of the tenth century, and he is therefore earlier than Śrīharsa, but the poet has ignored his view and followed the earlier view represented by Vātsyāyana, Uddyotakara and Vācaspati.

Bhāsarvajña mentions the fact that according to some, salvation consists in the extinction of all particular attributes, and means a condition of the soul resembling that of the sky This seems to be a reference to the earlier Nyāya view, but commentators agree in holding that the author here refers to the Vaiśesika conception of salvation[18] The influence of Bhāsarvajña is clearly visible in the opinion expressed in some later texts that the Nyāya view of Moksa is radically different from the Vaiśesika view inasmuch as the former admits and the latter denies the presence of bliss in the state of salvation The distinction between the two views is

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15. See Vātsyāyana on Nyāyasūtras 1 1 22 See also Nyāyavārtika, p 84 (Ben ed), Nyāyavārtikatātparyatīkā (K S S), p 239 ff Cf Udayana's Kiranāvalī (Ben ed), p 9 Vātsyāyana says on Nyāyasūtras 1 1 9 that birth and the acquisition of happiness should be regarded as pain owing to their painful character, and salvation consists in the extinction of the cycle of birth, death and pain

16 Pārthasārathi discusses Kumārila's view in Śāstradīpikā and says तस्मान्निःसंबन्धो निरानन्दश्च मोक्षः. See also Ślokavārtika (Jha's Trans), p 367.

17 नित्यसंवेद्यमानसुखेन विशिष्टाऽत्यन्तिकी दुःखनिवृत्तिः पुरुषस्य मोक्ष इति (Poona ed)

18 See Nyāya ¯ra (Poona ed, p 95), G N Kaviraj in S B Studies, Vol III, p 89.

alluded to ın Sarvasıddhāntasamgraha, of uncertaın date[19] We find ıt also ın Śamkaradıgvıȷaya of Vıdyāranya, who relates that on a certaın occasıon Śamkara, beıng questıoned about the dıfference between the Nyāya and Vaıśesıka vıews of salvatıon, explaıned the former as admıttıng the consciousness of pleasure ın the state of salvatıon[20] Bhāsarvaȷña's theory ıs mentıoned also as the Bhūsanamata[21] ın the Nyāyaparıśuddhı of Venkatanātha, a famous wrıter of the Rāmānuȷa school[22]

In spıte of the popularıty of Bhāsarvaȷña's vıew, ıt has never eclıpsed the more authorıtatıve theory of the earlıer wrıters, and ıt was natural for Śrīharsa to ıgnore the former's opınıon The earlıer wrıters have, ın fact, stated theır posıtıon very clearly Vātsyāyana mentıons the fact that accordıng to some, blıss lıke magnıtude, comes ınto evıdence durıng the state of salvatıon, but he and hıs followers have reȷected thıs vıew Vācaspatı reıterates the earlıer vıew that salvatıon ıs an obȷect of endeavour for the devotee even ıf ıt contaıns no sense of pleasure The wıse, he says, forsake even heaven, because ıt ıs lıke the shadow cast by the hood of an angry serpent[23] The Sarvadarśanasamgraha, ın the chapter on the Nyāya system, explaıns the Nyāya theory of salva-

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19 करणोपरमे त्वात्मा पाषाणवदवस्थित ।
दु.खसाध्यसुखोच्छेदो दु खोच्छेदवदेव नः ॥ Vaıśesıkapaksa
नित्यानन्दानुभूति स्यान्मोक्षे तु विषयादृते । Naıyāyıkapaksa
Quoted by G N Kavıraȷ (*op. cıt*)

20 अत्यन्तनाशे गुणसंगतेर्या स्थितिर्नभोवत् कणभक्षपक्षे ।
भुक्तिस्तदीये चरणाक्षपक्षे साऽनन्दसंवित्सहिता विमुक्तिः ॥ 16 69

21 Bhūsana or Nyāyabhūṣana ıs the name of an early commentary on Nyāyasāra

22 Chowkhamba ed , p 17 Venkatanātha supports Bhāsarvaȷña's theoıy, and contends that Vātsyāyana's vıew that salvatıon ıs freedom from all paın does not preclude the presence of blıss (दुःखात्यन्तनिवृत्तेरपवर्गत्वं सर्वाङ्गीकृतम् । न च तत्रानन्दः गौतः कण्ठोक्त्या प्रतिषिध्यते । तदभिप्राये चानन्यथासिद्धं न किमपि लिङ्गं पश्याम. । अत एव हि भूषणमते नित्यसुखसंवेदनसंबन्धसिद्धिरपवर्गे साधिता । एतेन "तस्मात् सर्वदुःखविमोक्षोऽपवर्ग." इति चतुर्थाध्यायवाक्यमपि निर्व्यूढम् । तत्राप्यानन्दनिषेधाभावात्).

23 Vāc patı says ın hıs Nyāyavārtıkatātparyatīkā—विवेकिनस्तु आयतिमालोचयन्तः स्वर्गमपि कुपितफणिफणामण्डलच्छायप्रतिममित्यपजहति । तेन मा भूदेतद्रागादिमतां वृत्त्यङ्गं विवेकिनां तु भविष्यति ।

tion according to the ideas of Vātsyāyana, and ridicules the theory that salvation is characterised by the manifestation of bliss[24] Rājaśekhara in his Saddarśanasamuccaya explains the Nyāya system as Śaiva-mata, and gives only the earlier theory of salvation, though he mentions Bhāsarvajña among the writers of the Nyāya or Śaiva school[25] The Prapañcahrdaya too, mentions only the earlier or the orthodox view in its summary of Nyāya doctrines[26] In certain works, however, Bhāsarvajña's opinion is mentioned side by side with the earlier view, but the texts in question take care to keep the two views distinct from each other This is the case with Gunaratna's commentary (14th century) on the well-known compendium of Haribhadra[27] Similarly, the Sarvamatasamgraha (of unknown date), after mentioning the earlier view, refers to Bhāsarvajña's theory as that of a section of Nyāya writers[28]

The testimony of the above writers shows that Bhāsarvajña's opinion, though accepted by a few as the standard Nyāya conception of salvation, failed to oust the earlier theory, and was either ignored or kept apart from the orthodox view In these circumstances it is easy to see why Śrīharsa ignored his views, if he was at all acquainted with them

In the Naisadha verse we are considering, the speaker is a Cārvāka, who, being a sensualist, was opposed to a kind of salvation which had no room for happiness But as a Vedāntist Śrīharsa himself was bound to be opposed to such a view of salvation,

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24. ननु सुखाभिव्यक्तिर्मुक्तिरिति........चेत् तदेतन्नाटकपक्षपतितं त्वद्वच इत्युपेक्ष्यते । सुखस्य ....विषानुषक्तमधुवत् दु खपक्षनिक्षेपात्. The Sarvadarśanasamgraha mentions the fact that according to the Bhātta Mīmāmsakas and Sarvajña (obviously hāsarvajña), मुक्ति is नित्यसुखाभिव्यक्ति.

25 The section on Śaivamata is reproduced in Appendix III to the Ganakārikā (G O S).

26 T S S (p 64) Mādhavācārya in his commentary on Sūtasamhitā (4 22, 24, p 525) gives the earlier view as that of the Tārkikas——बुद्धिसुखदु·खादिनवगुणानामनात्मपदार्थेभ्य· पुरुषान्यथाख्यातिविरहादत्यन्तोच्छेदो मुक्ति· इति तार्किकादय .

27. वपुर्विषयेन्द्रियबुद्धिसुखदु:खानामुच्छेदादात्मसंस्थानं मुक्तिरिति । न्यायसारे पुनरेवं नित्यसंवेद्यमानेन सुखेन etc

28. प्रत्यक्षानुमानागमप्रमाणवादिनो नैयायिकैकदेशिनोऽक्षपादवदेव प्रमाणादिस्वरूपस्थिति.। मोक्षस्तु न दु:खनिवृत्तिमात्रम्, अपितु नित्यसुखस्याविर्भावोऽपि ।

and we have no doubt that he takes this opportunity of ridiculing the Nyāya conception which ran counter to the Vedānta theory that liberation is eternal bliss The Naiyāyikas were, in fact, aware of the Vedānta objections, but they contended that the word 'bliss' in the Śruti texts bearing on the question meant simply 'absence of pain', an interpretation which suited the negative view of Moksa held by them[29]

It will be seen that the earlier Nyāya view of Moksa is the same as that of the Vaiśesika system Both systems held that salvation was simply absence of pain,[30] only the method of acquisition was different The charge of being like the condition of a stone शिलात्व has thus been brought against the salvation of the Vaiśēsikas as well, and we find the great Vaiśēsika authority Śrīdhara defending the view against this charge in his Nyāyakandalī[31] It is not impossible that Śrīharsa got the idea of शिलात्व from the opponent's objection (Pūrvapaksa) mentioned in the Kandalī However that may be, the simile of the stone came to be generally applied to a type of salvation which involved the extinction of pleasure, pain and all other individual attributes The Prapañcahridaya applies the comparison to the salvation of the Vaiśesikas,[32] and the Sarvasiddhāntasamgraha uses it for that of Prabhākara[33] The 'stony' type of salvation found a strong opponent in Venkatanātha who attacks it in several of his treatises on the philosophical system of Rāmānuja[34]

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29 Vācaspati says in his Nyāyavārtikatātparyatīkā—नित्यानन्दप्रतिपादकश्रुति॰रात्यन्तिके दु खवियोगे भाक्तीति युक्तमिति भाव: 1 1 22 (K S S, p 241)

30 For the Vaiśesika point of view see Udayana's Kiranāvalī (Ben ed, p 8) where he says तस्मादनिष्टनिवृत्तिरात्यन्तिकी नि·श्रेयसम् and heaps abuse on those who hold that there is consciousness of happiness in salvation. See also Nyāyakandalī (Jha's Trans), p 611

31 Jha's Trans, p 610 Śrīdhara replies to the following objection "If the Self were unconscious, it would be like a block of stone which experiences neither pleasure nor pain, and if the Self also were to experience neither of these, what would be the difference between it and a block of stone?"

32 आत्यन्तिकदु·खनिवृत्तिलक्षण: पाषाणसदृशो मोक्षो भवतीति वैशेषिकमतम् ।

33 Keith—Karmamīmāmsā, p 73

34 Cf Adhikaranasārāvalī जीवानादित्वमूचे दृषदनुकरणं क्षेप्स्यते चापवर्गं 3 2 (Verse 303), Nyāyasiddhāñjana, p 79— यदिह दृषदविशेषनि·श्रेयसवादिनां दृषन्मतीनामिदमनुमानम् आत्मा कदाचिदखिलविशेषगुणशून्य· अनित्यवैशेषिकगुणाश्रयत्वात् उत्पद्यमानघटप्रलयाकाशवदिति तत्रागमबाधस्तावद्व्यक्त: (Pandit, New Series, Vol. XXIII). See also his Tattvamuktākalāpa (Jīvasara).

(c)

There are a few more references to Nyāya doctrines In 5 29[35] the poet calls the mind an atom, a theory propounded by the Nyāya as well as the Vaiśesika system, according to which the mind is an atom, because if it were all-pervading, there would be simultaneous cognitions of colour, taste etc, owing to the fact that the mind would be in contact with all the sense organs at one and the same time[36]

The rays of the eye are referred to in 8 3[37] According to the Nyāya system, the human eye has rays like those of the eyes of a cat, and perception takes place when the ocular rays come into contact with an object[38] In 10. 81[39] the poet refers to the sixteen categories of the Nyāya philosophy, and to enunciation (उद्देश) and definition (लक्षण), two of the three methods of scientific discussion recognised by that system.

In 17 79[40] the poet refers to the fallacy known as Satpratipaksa, which may be described as an ambiguous or inconclusive statement, being counterbalanced by a contrary proposition of equal force[41] Gotama and Vātsyāyana call this Prakaranasama (1 2 7), but the term Satpratipaksa occurs in Vācaspati's Nyāyavārtikatātparyatīkā[42]

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35. बालया निजमनःपरमाणौ ह्रीदरीशयहरीकृतमेनम् ।

36 Nyāyasūtras 3 2 60, Nyāyakandalī (Jha's Trans), p 206 Cf Aniruddha on Śāmkhyasūtras 3 14 (अणुपरिमाणं तत्कृतिश्रुते.); Vijñānabhiksu differs See also the Prābhākara treatise Prakaranapañcikā, p 151 (Tattvāloka)

37. अपाङ्गमप्याप दृशोर्न रश्मिर्नलस्य भैमीमभिलष्य यावत् ।

38. Nyāyasūtras 3 1 35, 46

39 उद्देशप ण्यपि लक्षणेऽपि द्विधोदितैः षोडशभि. पदार्थैः ।
आन्वीक्षिकी यद्दशनद्विमा गी तां मुक्तिकामाकलितां प्रतीमः ॥

40. तर्काप्रतिष्ठा साम्यादन्योन्यस्य व्यतिघ्नताम् ।
नाप्रामाण्यं मतानां स्यात् केषां सत्प्रतिपक्षवत् ॥

41 For a detailed explanation see Athalye-Tarkasamgraha (Notes, p 306)

42 P 342 (K. S S)

II

Mīmāṁsā doctrine

(a)

Several doctrines of the Mīmāmsā system are referred to in the Naisadha. In 5 39[43] and 14 73 the poet refers to the Mīmāmsā theory that the gods have no existence apart from the Mantras with which they are invoked The gods have no corporeal form, according to the Mīmāmsakas, because they are never visible[44] Besides, if they had bodies, it would be impossible for them to attend the large number of sacrifices performed by the priests at one and the same time Further, if the gods had any physical form, they would be perishable like mortals, and the Vedic words signifying them would lose their eternal character, owing to their association with transient and perishable objects The Mīmāmsā view has been attacked by both Śamkara and Rāmānuja, who make a spirited defence of the traditional view that the gods have a corporeal existence[45] Both Śaṁkara and Rāmānuja contend that without a physical form it would be impossible for worshippers to concentrate their minds on the deity.

(b)

In 2 61[46] Śrīharsa refers to the Mīmāṁsā theory of the self-validity of knowledge (स्वत:प्रामाण्य). Nala says to the swan that the benevolence of the good proceeds from their own impulse, just as cognitions are valid on their own account The reference here is to the Mīmāmsā view that the validity of cognitions is inherent in

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43. विश्वरूपकलनादुपप ˙ तस्य जैमिनिमुनित्वमुदीये ।
विग्रहं खभुजामसहिष्णुर्व्यर्थतां मदशनिं स निनाय ॥

44 Indra says to Nala—
प्रत्यक्षलक्ष्यामवलम्ब्य मूर्तिं हुतानि यज्ञेषु तवोपभोक्ष्ये ।
संशेरतेऽस्माभिरवीक्ष्य भुक्तं मखं हि मन्त्राधिकदेवभावे ॥
Naisadha 14 73

45 See Śāmkarabh¯ya on Vedāntasūtras 1 3 27 ff and the relevant portion of rībhāsya

46. स्वत एव सतां राथंता ग्रहणानां हि यथा यथार्थता ।
Cāndūpandita quotes here Ślokavārtika 2 47—
स्वतः सर्वप्रमाणानां प्रामाण्यमिति गम्यताम् ।
न हि स्वतो सती शक्तिः कर्तुमन्येन शक्यते ॥
Malli says 'गृह्यतां जाता मनीषा स्वत एव मानम् ' इति मीमांसकाः.

them, and they are therefore able to bring about the apprehension of an object without depending upon any other source of knowledge. If the apprehension of an object must be deferred until the purity of the source of the cognition is ascertained, we shall have to wait for the production of another cognition to test the validity of the first. The latter again will require another cognition for the same purpose, and there will be an endless series of cognitions, making knowledge itself impossible The Mīmāmsakas, therefore, believe in the authoritative character of the cognising faculty (Buddhi),[47] and maintain that a cognition that has definitely taken place does not require corroboration by other cognitions, and should be regarded as authoritative or self-evident[48]

The self-validity (Svatah-prāmānya) of knowledge is held by the Mīmāmsakas in general but there are differences of opinion about the truth of the cognitions so produced In the Naisadha verse we are considering, the word Yathārtha means, strictly speaking, 'true', and it is probable that the poet here refers to the Prābhākara view that all cognitions are true, because they are cognitions It may be noted that according to the Prābhākara school, knowledge or cognition is self-luminous,[49] and the sense organs have by nature the power of bringing about correct cognitions, hence there is no error or misconception as such

The theory of the Prābhākaras that all cognitions are correct has led them to propound a theory of error known as Akhyātivāda According to Cāndūpandita, Śrīharsa refers to this view in Naisadha 6 51—

अन्योन्यमन्यत्रवदीक्षमाणौ परस्परेणाध्युषितेऽपि देशे ।
आलिङ्गितालीकपरस्परान्तस्तथ्यं मिथस्तौ परिषस्वजाते ॥

In the sixth Canto, Nala goes about invisible in the inner apartments of Damayantī, and distracted with love, he sees her in an illusion all around him Damayantī is in a similar condition, and sees Nala before her in an illusion Though both of them are

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47 तस्माद्बोधात्मकत्वेन प्राप्ता बुद्धे प्रमाणता Ślokavārtika 2 53
तस्माद् दृढं यदुत्पन्नं नापि संवादमृच्छति ।
ज्ञानान्तरेण विज्ञानं तत् प्रमाणं प्रतीयताम् ॥ Ibid 2 80

49. Cf Prakaranapañcikā, p 57—स्वत एव यदुपपद्यते न तत्र परापेक्षा युक्ता । मेयानां मातुश्च स्वतः काशो नोपपद्यत इति युक्ता तयोः परापेक्षा। मितौ च काचिदनुपपत्तिर्नास्तीति स्वयंप्रकाशैव मितिः ।

together in the same place, they think themselves to be away from each other, and embrace each other's illusory figure, thinking it to be real But still they may be said to have had real embraces in the midst of the embraces of their illusory figures, that is, although there were no actual embraces, the illusory ones were in a sense real or true, and this is possible according to the Prābhākara view.

As we have said above, the Prābhākaras do not recognise error as such In the typical instance of mistaking nacre for silver in the expression 'This is silver', there is a dual conception first, the idea of 'this' is occasioned by the direct perception of the nacre, secondly, the idea of silver is brought about by the awakening of the memory of silver, so that there is a remembrance of silver seen somewhere else, brought about by the similarity in colour between the nacre and the silver The so-called mistake is due to a lack of discrimination between the perceived nacre and the remembered silver, but the apprehension of silver in the present case is by no means an erroneous cognition [50]

Cāndūpandita applies the Prābhākara theory with great ingenuity to the verse in question First, the embraces of the illusory figures were a direct experience Then came the remembrance of past embraces, of which both Nala and Damayantī may be supposed to have had actual experience among their comrades Both experiences were thus in a sense real, and there was no illusion about the embraces of Nala and Damayantī in the present case, according to the Prābhākara view [51]

Cāndūpandita is the only commentator who finds a reference to the Prābhākara doctrine of cognition in Naisadha 6 51. According to the other commentators, since Nala and Damayantī were both present in the inner apartments (though the former was invisible), they happened to come into contact with each other, and had some real embraces in the midst of the illusory ones Cāndū,

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50 For the Prābhākara view see Nyāyakandalī (Jha's Trans), p 380; Prakaranapañcikā, p 34 ff (संनिहितरजतशकले रजतमतिर्भवति यादृशी सत्या। भेदानध्यवसायादियमपि तादृक् परिस्फुरति ॥); Comm on Bhoja's Tattvaprakāśa (T S S), p 64 etc

51 अतोऽन्योन्यालिङ्गन हणज्ञानं स्मरणज्ञानं चोभयमपि तथ्यमेव, नतु मिथ्या। अतस्तथ्यो मिथःपरिष्वङ्गः स्मरणज्ञानस्य अबाधितत्वात् इति मीमांसकैकदेशिनां प्राभाकराणामाशयः Cāndūpandita See Notes

however, lays stress on the phrase अन्योन्यमन्यत्रवदीक्षमाणौ, and rules out the possibility of any actual embrace, which would have been repulsive to both Nala and Damayantī, in view of the former's mission on behalf of the gods Cāndū's interpretation keeps up the atmosphere of illusion better, and seems to be the right one

(c)

In 11 64 Śrīharsa refers to the atheism of the Mīmāmsā system Mīmāmsā is described as rejecting Lord Śiva, though he is glorified by all the Vedas, and exerts himself for the sake of others without any interest of his own[52] There is no doubt that Śiva here stands for the Supreme Being The chief exponents of the existence of God were the followers of the Nyāya system, and they were generally Śaivas,[53] and evolved a conception of Śiva, which transcended the well-known physical characteristics attributed to that deity[54] Bhāsarvajña, an authoritative writer of the Nyāya school, identified Śiva with God, by declaring that salvation is brought about by the vision of Śiva[55] The Bodhicaryāvatāra-pañjikā, while presenting the Nyāya theory of God, states that Śamkara or Śiva is the name of God[56] It is also interesting to note that in 17 16 Śrīharsa himself represents Śiva as the formless God, while referring to the episode of the burning of the god of love by Śiva[57]

In 11 64 Śrīharsa has obviously in view the controversy about the existence of God, which was carried on by the Nyāya and Mīmāṁsā writers in the centuries immediately preceding his time.

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52 वेदैर्वचोभिरखिलैः कृतकीर्तिरत्ने हेतुं विनैव धृतनित्यपरार्थयत्ने ।
मीमांसयेव भगवत्यमृतांशुमौलौ तस्मिन् महीभुजि तयानुमतिर्न भेजे ॥

53 See, for example, Haribhadra's Saddarsanasamuccaya and Gunaratna's comm thereon, p 51

54 Cf the verse न स्वर्धुनी न फणिनो न कपालदाम quoted by Gunaratna (op cit), p. 50

55 'शिवदर्शनात् मोक्षः'

56 ईश्वर इति शंकरस्याख्या p 544

57. बिभर्ति लोकजिद्भावं बुद्धस्य स्पर्धयेव यः ।
यस्येशतुलयेवात्र कर्तृत्वमशरीरिण· ॥

Nārāyana remarks ईश्वरो हि स्मरहरत्वात् स्मरस्य शत्रुः, तस्मात् तत्स्पर्धयेव तस्याशरीरकर्तृत्वं स्वयमविनयेनाङ्गीकृतमित्यर्थः । यथा अशरीरिण एवेश्वरस्य कर्तृत्वमिति न्यायविदः, तथा अयमप्यनङ्ग एव सन् कार्यकारीत्यर्थः

We need only to refer to Mandanamısra's Vıdhıvıveka wıth the comprehensıve Nyāyakanıkā commentary of Vācaspatı[58] among Mīmāmsā works, and to Udayana's Nyāyakusumāñjalı among Nyāya treatıses The Vıdhıvıveka refutes the arguments ın support of the exıstence of God, and dısmısses them as mere gossıp (वार्तम्); whıle the Nyāyakanıkā denıes the exıstence of Īśvara or the Supreme Beıng endowed wıth the sıx attrıbutes[59] Udayana, on the other hand, proclaıms the exıstence of God whom he calls the great Lord Bhava or Śıva He devotes a chapter to the refutatıon of the Mīmāmsā vıew, and one of hıs many arguments ıs the unıversal use of words sıgnıfyıng God, among whıch we find Īśāna, Īśvara and Maheśvara, whıch are also popular names of Śıva[60] Udayana, as a matter of fact, propounds the exıstence of God ın the abstract, but he recognıses the possıbılıty of God assumıng a physıcal form as occasıon demands[61] He quotes a verse ıllustratıng the sıx great attrıbutes of Maheśvara, but, as we saw above, the Mīmāṁsakas deny the exıstence of thıs very Maheśvara[62] It may also be noted that the poet makes a sıgnıficant allusıon to the spontaneous benevolence (परार्थयत्न) of Śıva or God, for thıs ıs one of the theses brought forward by the theısts and rejected by the Mīmāṁsakas[63]

Apart from the ıdentıficatıon of Śıva wıth God, Śıva wıth his peculıar physıcal characterıstıcs seems to have been partıcularly repugnant to the Mīmāmsakas. In the well-known satırıcal play Latakamelaka wrıtten ın the twelfth century, we find the Mīmāṁsaka Mıthyāśukla declarıng that he turned out Śiva from his sacrificıal shed, mistakıng hım for a Kāpālıka.[64]

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58 P 210 ff (Benares ed)

59 न तावत् ......युगपदसंख्येयस्थावरादिलक्षणकार्यदर्शनादखिलविषयनित्यविज्ञानमात्रशाली षड्गुण ईश्वरः सेद्धुमर्हति Ibıd, p 216

Nyāyakusumāñjalı, chap 5, p 76 (Chowkhamba ed)

61 Ibıd, p 61.

62 The Vaıśesıkas also ıdentıfy Maheśvara wıth God, but theır view is not accepted by the Mīmāmsakas See Pārthasārathı on Ślokavārtıka (Sambandhākṣepaparıhāra), Verse 6

63 Cf Vıdhiviveka, p 222—स्वार्थे परानुग्रहे वा दुःखोत्तरसर्गदर्शनात् प्रयोजनाभावनिराकृताऽपि चैतन्यमात्रसिद्धिः स्यात्. The Naıyāyıkas, on the other hand, describe God as परानुग्रहस्वभाव (Vācaspatı's Tātparyatīkā, p 597, K)

कोणस्थो पि पुरस्कृतोऽपि यजुषा गौरीभुजङ्गो मया ।
हव्याशाविकलः पालिकधिया निष्कासितो धूर्जटिः ॥ Act II.

Some of the commentators in their gloss on 11. 64 hint that the Mīmāmsakas do not entirely reject the existence of God. Viśveśvara says that they do not believe in the corporeal existence of God[65], if a formless God would be acceptable to the Mīmāmsā school Kumārila in his Ślokavārtika clearly rejects the possibility of a Supreme Being, whether with or without a body If God had a body, it would be perishable like other bodies, while if he had no physical form, it would be impossible for him to exercise any control[66] Nārāyana also makes a remark similar to that of Viśveśvara He says that the Mīmāmsā system does not entirely disbelieve in God, and quotes in this connection the introductory verse of the Ślokavārtika, in which Kumārila seems to invoke Śiva[67] It should, however, be noted that Pārthasārathi, consistently with the tenets of the Mīmāmsā system, interprets the verse also as an invocation of the Sacrifice,[68] and even if we suppose that Kumārila regarded Śiva as a tutelary deity, we have to remember the important fact that he has definitely rejected the notion of a Supreme Being in his systematic exposition of the philosophical doctrines of the Mīmāmsā He was regarded as an atheist by the Naiyāyikas, who, as we have seen, were votaries of Śiva Kumārila is spoken of as the leader of the atheists in the Sarvadarśanasaṁgraha in the chapter on the Nyāya system[69]

The remark made by Nārāyana is based on a later tradition that the Mīmāṁsā system was not really atheistic Vidyāranya's Śaṁkaradigvijaya refers to Mandanamiśra as an atheist, but argues that Jaimini, being a disciple of Vyāsa, could not have propounded doctrines contrary to those of his teacher[70] The tradition finds

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65 मीमांसका ीश्वरस्य विग्रह त्वं नाङ्गीकुर्वन्ति ।

66 Ślokavārtika (Sambandhākṣepaparihāra, Verses 77, 78)

67 विशुद्धज्ञानदेहाय त्रिवेदीदिव्यचक्षुषे ।
श्रेय:प्राप्तिनिमित्ताय नम: सोमार्धधारिणे ॥
rīdhara in his Nyāyakandalī also refers to this verse as an instance of the invocation of a deity by an author

68 सोमस्य अर्धं स्थान ग्रहचमसादि तद्धारिणे इति यज्ञपक्षेऽपि संगच्छते ।

69 तदुक्तं भट्टाचार्यै:—
प्रयोजनमनुद्दिश्य न मन्दोऽपि प्रवर्तते ।
जगच्च सृजतस्तस्य किं नाम न कृतं भवेत् ॥ इति (Ślokavārtika, Sambandhākṣepaparihāra, shows variations) अत्रोच्यते। नास्तिकशिरोमणे तावदीर्ष्याकषायिते चक्षुषी निमील्य परिभावयतु भवान् । p 255 (Poona ed) 70. 13. 7-9

expression also in the works of certain later Mīmāmsakas who import the notion of God as a loose appendage to the Mīmāmsā doctrine Āpodeva in his Mīmāmsānyāyaprakāśa speaks of devotion to Govinda, an idea foreign to the Mīmāmsā philosophy, and his statement must be regarded as a belated concession to the theistic schools of thought Similarly, Nārāyaṇabhatta in his Mānameyodaya rejects the God of the Naiyāyikas, but accepts a kindly Vedic God, whose nature, however, he does not explain This Vedic God cannot, of course, be the Supreme Being, as he is neither omniscient nor recognised as the author of the Veda, which, according to the Mīmāmsā, is eternal It is here interesting to note that the Sarvamatasamgraha definitely states that the Mīmāmsā system recognises neither the God of the Naiyāyikas nor that of the Upanisads[71] As Cāṇḍūpaṇḍita says in his gloss on Naisadha 11 64, the Mīmāmsā system does not recognise the existence of God, for if it does so, He will have to be regarded as the author of the Veda, and that will destroy the eternal or non-originated character of the Veda advocated by the Mīmāṁsā school.

(*d*)

The atheism of the Mīmāṁsā is contrasted with the theism of the Nyāya and the Vedānta in Naisadha 6 102[72] The mind of man is described as being dependent either on God or on the chain of causes originating the succession of individual souls (or the cycle of worldly existence) without a beginning The latter theory is held by the Mīmāmsā, according to which the cycle of existence is eternal; and actions (Dharma and Adharma) lead to birth and rebirth, and bring about their own results through the mysterious agency known as Apūrva, which preserves the efficacy of an action, for example, a sacrificial rite, for a future occasion It is thus unnecessary to assume the existence of God as the dispenser of the results of acts done by sentient beings Creation has neither beginning nor end, and depends upon Adrsta or the sum total of Dharma and Adharma, leaving no room for the conception of a

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71 अथ तैस्तार्किकाभिमत ईश्वर एव निरस्तो नोपनिषदभिमतः क्षेत्रज्ञस्वरूपभूत इति चेत् । तन्न । 'कर्मैव देहिनामिष्टानिष्टफलद नेश्वर' इति वदतां वेदस्य धर्मैकनिष्ठतां चाभ्युपगच्छतां क्षेत्रज्ञस्वरूपस्येश्वरस्याकिञ्चित्करत्वात् प्रमाणप्रतिपन्नत्वाभावाच्च ।

72 अनादिधाविस्वपरम्पराया हेतुस्रज· स्रोतसि वेश्वरे वा ।
आयत्तधीरेष जनस्तदार्याः किमीदृशः पर्यनुयोगयोग्य· ॥

For variant readings see Notes.

personal Creator.[73] Kumārıla suggests that ıf an ıntellıgent agency (e g the will of God) be regarded as beıng at the root of Creatıon, the task of Creatıon could as well be accomplıshed by the actıons of lıvıng beıngs who are all ıntellıgent agents.[74]

The self-suffıcıent character of Karma or Adrsta is denıed by the Nyāya as well as the Vedānta Uddyotakara says that neıther atoms nor Karma can do theır work unless controlled by an ıntellıgent Cause[75] Śamkara compares the Apūrva propounded by the Mīmāmsā to a pıece of wood or a clod of earth[76] Both the Nyāya and the Vedānta postulate the exıstence of God, wıthout, however, denyıng the actıvıty of Karma or Adrṣṭa[77] As a matter of fact, they advocate the co-operatıon of God and Karma, and conceıve God to be the dıspenser of the results of actıons done by sentıent beıngs, whose freedom ıs thus not denıed[78] Vātsyāyana reȷects the theory that God alone produces the results of actıons,[79] and says that he only favours or helps forward the personal endeavour of the ındıvıdual[80] Śamkara reıterates and explaıns the same view ın detaıl ın hıs commentary on the Vedāntasūtras[81] The Mīmāṁsakas obȷect to thıs dual conceptıon of God and Karma The sımultaneous ınsıstence on the omnıpotence of God and the actıvıty of Karma is to them an ınconsıstency As Kumārıla says, ıf the wıll of God be the cause of the world process, ıt ıs useless to postulate the actıvıty of Karma; ıf on the other hand, the course

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73 Nyāyakanıkā on Vıdhıvıveka—लब्धपरिपाकाऽदृष्टवत्क्षेत्रज्ञसंयोगादेव क्षित्यादिक्षणकार्योत्पत्तावे स्यापीश्वरस्यानुमाने तुल्यैवाऽनवस्थेत्यर्थः p 223 (Ben ed).

74 Ślokavārtıka (Sambandhākṣepaparıhāra), Verses 75, 76.

75 बुद्धिमत्कारणाधिष्ठिताः परमाणवः कर्माणि च प्रवर्तन्त इति । p. 4 (Chowkhamba ed)

76 Śamkara on Vedāntasūtras 3 2 38

77 The Advaıta Vedānta accepts a personal God only ˙ the phenomenal stage Cf hāmatī—नास्य ारमार्थिकं रूपमाश्रित्यैतच्चिन्त्यते किन्तु सांव्य हारिकम् 3 2 38

78 Cf Vācaspatı's Tātp yatīkā, p 596 (K. S.)—कारुणिकोऽप्ययं वस्तुस्वभा मनुविधीयमानो धर्माधर्मसहकारी जगद्वैचित्र्यं विधत्ते ।

79. ee Vātsyāyana on Nyāy ūtras, 4 1 19, 20

. पुरुषकारमीश्वरोऽनुगृह्णाति 4. 1. 21.

81. See Śāmkarabhāṣya d hāmatī on Vedāntasūtras 2 1 34, 2 3 42, 3 2. 41

22

of the world is assumed to be regulated by Dharma and Adharma, that would be accepting an agency other than the will of God[82] Nevertheless, the Vedāntins and the Naiyāyikas, especially the latter, insist on the supremacy of God, and quote in this connection a verse from the Mahābhārata, which says that all creatures are ignorant and helpless, and go to hell or heaven as directed by God[83] This verse has been cited by some of the commentators while explaining Śrīharsa's reference to the dependence of the working of the human mind on God[84] In the Naisadha verse we are considering, the poet has, in fact, in view the controversy about Karma and Īśvara carried on by the followers of the Mīmāṁsā, Nyāya and Vedānta schools, and Śrīharsa here gives in a nutshell the two main conclusions put forward by the rival systems.

(*e*)

In 17. 1[85] Śrīharsa refers to the Mīmāmsā view of certain Smriti injunctions and their authority. The allusion has been explained in the Notes q v.

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82. ईश्वरेच्छा यदीष्यते सैव स्याल्लोककारणम् ।
ईश्वरेच्छावशित्वे हि निष्फला कर्म ल्पना ॥
ाधीनत्वाच्च धर्मादिस्तेन क्लेशो न युज्यते ।
तद्वशेन प्रवृत्तौ वा व्यतिरे : सज्यते ॥

Ślokavārtika (Sambandhākṣepaparihāra), Verses 72, 83. The Buddhists who deny the existence of God employ a similar argument ईश्वरतः कर्मण एव महत् सामर्थ्यमेवं प्र ाशितं स्यात्। तद्वरं मैंव पर्युपास्यं.. Bodhicaryāvatārapañjikā, p. 547.

83 अज्ञो जन्तुरनीशोऽयमात्मन. सुखदु. योः ।
ईश्वर ेरितो गच ेत् स्वर्गं वा श्वभ्रमेव वा ॥

Quoted in Uddyotakara's Nyāyavārtika, p. 467, Nyāyakusumāñjali, chap 5, hāmatī 2 3. 42 Quoted also by writers of other schools in illustration of the Nyāya view, e g, in Vidhiviveka, p 216, Nyāyakanikā on Vidhiviveka, p 216, Mātharavritti on Sāmkhyakārikā 61, Bodhicaryāvatārapañjikā, p. 546, Yaśastilaka, Vol II, p 255, Gunaratna on Haribhadra's Saddarśanasamuccaya, p 53.

84. Cf. लो ामेशितृत्वमपि निरङ्कुशं श्रूयमाणं परमेश्वरं गमयति Śāmkarabhāsya on Vedāntasūtras 1 1 20

85 श्रुतिं श्रद्धत्थ विक्षिप्ताः प्रक्षिप्तां ब्रूः च यम् ।
मीमांसामासलप्रज्ञास्तां यूः द्विपदापिनीम् ॥

III

Sāmkhya and Yoga doctrmes

There are very few references to doctrmes of the Sāmkhya and the Yoga system m our poem The Satkāryavāda seems to be referred to m 5 94[86] where the poet says that there is no difference between the cause and the effect Cāndūpaṇḍita finds a reference to Sāmkhya doctrmes also m 22 76, where the slaughter of anmals is represented as a blemish or an unclean feature of the Vedic sacrifices. Cāndū here quotes Sāmkhyakārikā (verse 2) which characterises the Vedic sacrificial system as impure, and hence meffective as a means of averting pain In 21 119 there is a reference to the Samprajñāta form of Yogic meditation [87]

IV

Vedānta doctrmes

(a)

There are several references to the Vedānta doctrme of the realisation of the Absolute [88] The characteristics of salvation and the worldly state—joy and delusion respectively—are referred to m 8. 15 [89] There is an allusion to the Vedāntic theory of dreams in 1 40.[90]

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86 'नास्ति जन्यजनकव्यतिभेदः'

87. ee Vocabul y under संप्रज्ञात.

नेत्राणि ˆदर्भसुतासखीनां विमुक्ततत्तद्विषयग्रहाणि ।
प्रापुस्तमे˙ निरुपाख्यरूपं ब्रह्मेव चेतांसि यतव्रतानाम् ॥ 33
˙स तनौ सन्निहितं चरन्तं मुनेर्मनो त्तिरिव स्विकायाम् ।
ग्रहीतुकामादरिणा शयेन यत्नादसौ निश्चलता जगाहे ॥ 34
स व्यतीत्य वियदन्तरगाधं ना नायकनिकेतनमाप ।
संप्रतीर्य भवसिन्धुमनादिं ब्रह्म शर्मभरचारु यतीव ॥ 58

89 तत्कालमानन्दमयीभवन्ती भवत्तरानिर्वचनीयमोहा ।
। मुक्तससारिदशारसाभ्या द्विस्वादमुल्लासमभुङ्क्त मिष्टम् ॥

N remarks आनन्दरूपत्वं मुक्तदशा 'आनन्दो ब्रह्मणो रूपम्' इति श्रुते. । अनिर्वच-नीयमोहवत्त ससारिदशा ।

. निमीलितादक्षियुगा निद्रया हृदोऽपि बा ˋन्द्रियमौनमुद्रितात् ।
अदर्शि सगोप्य कदाप्यवीक्षितो रहस्यमस्याः महन्महीपतिः ॥

ee the interpretation of Cāndūpandita and Narah ı the Notes.

In 9 94[91] there is a reference to the Linga-śarīra or the Subtle Body, which is regarded as the repository of the sense impressions[92] Damayantī says that her inner being is occupied by her beloved, her mind is attached to him, and the five vital breaths are attached to the mind · so she cannot die. Mind is here taken as referring to the Subtle Body. The mind being the chief of the constituents of the Subtle Body, it is often used in the latter sense,[93] and the poet here refers to the process of departure of the Subtle Body at death, as described in the Upanisads. The Lingaśarīra is composed of various elements such as the mind, the vital breaths, the senses etc.[94] When death comes, the Soul departs followed by the Vital Breath (in its five forms), the mind and the ten senses,[95] all of which belong to the Subtle Body

(b)

In 11. 129 we have an elaborate description of the devotion of the Upanisad to the Absolute[96] The doctrine of the Upanisads is described as devoting itself to the One Being, beyond the range of speech, an ocean of consciousness, an infinite joy, by discarding air and earthly objects, watery objects and light, the sky, time, space and the mind. Certain commentators find in this enumeration of objects a reference to the nine substances of the Vaiśesika system minus the Soul[97] Cāndūpandita, however, refers to the story of Nārada and Sanatkumāra in the seventh chapter of the

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91. . . . कियत् सहिष्ये न हि मृत्युरस्ति मे । स मा न कान्तः स्फुटमन्तरुज्झिता न तं मनस्तच्च न कायवायव. ॥

92 See Śāmkarabhāsya on Brihadāranyaka Upanisad 4 3 20.

93. Cf लिङ्गं मनः, मनःप्रधानत्वात् लिङ्गस्य मनः लिङ्गमित्युच्यते Ibid, 4 4 6

94 For details see Nārāyana's commentary, and extracts from Cāndūpandita in the Notes

95. 'तमुत्क्रामन्तं प्राणोऽनूत्क्रामति, प्राणमनूत्क्रामन्तं सर्वे प्राणा अनूत्क्रामन्ति' (प्राणाः = the mind and the ten senses) See Śamkara on Vedāntasūtras 2 4 6, 17, 19, Vijñānabhiksu on Sāmkhyasūtras 3 14

96 सानन्तानाप्यतेजःसखनिखिलमरुत्पार्थिवान् दिष्टभाज-
श्चित्तेनाशाजुषस्तान् सममसमगुणान् मुञ्चती गूढभावा ।
रेवाग्वर्तिरूपं पुरुषमनु चिदम्भोधिमे ' शुभाङ्गी
निःसीमानन्दमासीदुपनिषदुपमा तत्परीभूय भूयः ॥

97. पृथिव्यापस्तेजो वायुराकाशं कालो दिगात्मा मन इति द्रव्याणि Vaiśesikasūtras 1. 1 5.

Chāndogya Upanısad, and explaıns the verse ın the lıght of the Upanısadıc passage, whıch propounds the nature of the Absolute as transcendıng all physıcal objects and mental processes, such as water, lıght, ether, name, speech, mınd and ıts processes, hope, strength and food[98]

In 9 121[99] the poet refers to the emergence of the knowledge of the Self, and the consciousness that ıt ıs dıfferent from Prakrtı or the Prımordıal Matters,[100] accompanıed by relevant utterances based on the recollectıon of the past[101]

In 21 108[102] the poet gıves us a synthesıs of Vaısnava and Vedāntıc doctrınes The apparent dıversıty of the external phenomena attrıbuted to Māyā ıs represented as beıng a mere flash of the wıll of Vısnu[103]

(*c*)

Perhaps the most ınterestıng reference to Vedānta doctrınes ıs to be found ın 13 36 Speakıng of the faılure of Damayantī to dıstınguısh the real Nala from the four bogus Nalas, the poet says·

साप्तुं प्रयच्छति न पक्षचतुष्टये ता तल्लाभशंसिनि न पञ्चमकोटिमात्रे ।
श्रद्धा दधे निषधराड्विमतौ मतानामद्वैततत्त्व इव सत्यतरेऽपि लोक ॥

"Just as ın the presence of a dıversıty of doctrınes people do not belıeve ın the truth of monısm, the fifth alternatıve, though truer, four other theorıes, wıshıng to wın thıs (faıth), beıng engaged ın preventıng such a belıef (ın monısm) from gaınıng ground: sımilarly, Damayantī, ın the face of thıs doubt about Nala, dıd not belıeve ın the realıty of the fifth alternatıve,[104] though more genuine than the rest, four other persons[105] desırous of wınnıng her, havıng prevented her from acquırıng such a trust"

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98 For Cāndūpandıta's ınterpretatıon see Notes

99 मुनिर्यथात्मानमथ प्रबोधवान् प्रकाशयन्तं मसावबुध्यत ।
अपि प्रपन्नां प्रकृतिं विलोक्य तामवाप्तसंस्कारतयासृजद् गिर: ॥

100 "आत्मा वाऽरे ज्ञातव्य: प्रकृतितो विवेक्तव्य:" quoted ın Sāmkhyatattvakaumudī (Kārıkā 2) ın ıllustratıon of the Upanıshadıc vıew.

101 See Notes.

102 वस्तु वास्तु घटते न भिदानां यौक्तनैकविधबाधविरोधै. ।
तत्त्वदीहितविजृम्भिततत्तद्भेदमेतदिति तत्त्वनिरुक्ति. ॥

103 For the Advaıta arguments see Cāndūpandıta's glo quoted the Notes

104 ı e, the real Nala

105. ı.e, the four gods dısguısed as Nala.

The imagery of Śrīharsa is based on two verses of the Gauḍapādakārikā, which mention four doctrines about the Self, namely, 'It exists', 'It does not exist', 'It exists and exists not', 'It exists not, it exists not', and represent the Self as 'untouched', that is, incomprehensible by any of these Kotis or doctrines[106] According to Śamkara, as interpreted by Ānandagiri, the first theory refers to the Vaiśesikas and others, the second to the Vijñānavādin Buddhists, the third to the Jainas, and the fourth to the Śūnyavādin Buddhists[107] The Vedānta doctrine, which represents the Self as beyond the ordinary modes of thought and expression, is different from all these theories and is thus the fifth Koti.

There is no doubt that Śamkara's interpretation of the Kārikās is artificial and not the only one possible[108] The Gauḍapādakārikā is a work which shows unmistakable traces of Buddhist influence, and the Kārikās in question seem to be based on the Mādhyamika definition of the Ultimate Reality found in Buddhist works.

न सन्नासन्न सदसन्न चाप्यनुभयात्मकम् ।
चतुष्कोटिविनिर्मुक्तं तत्त्वं माध्यमिका विदु ॥

The Ultimate Reality of the Mādhyamikas is here represented as beyond the four Kotis,[109] which means modes of predication (or categories of existence) rather than 'theories' as interpreted by Śamkara. It will be seen that Gaudapāda and Śrīharsa alike apply the same definition to the Self, the Ultimate Principle of the Advai-

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106. अस्ति नास्त्यस्तिनास्तीति नास्ति नास्तीति वा पुनः ।
चलस्थिरोभयाभावैरावृणोत्येव बालिशः ॥
कोट्यश्चतस्र एतास्तु ग्रहैर्यासां सदावृतः ।
भगवानाभिरस्पृष्टो येन दृष्टः स सर्वदृक् ॥

Śamkara remarks अस्ति नास्तीत्यादिसूक्ष्मविषया अपि पण्डितानां ग्रहा भगवतः परमात्मन आवरणा एव । ....कीदृक् पुनः परमार्थतत्त्वं....... कोट्यः प्रावादुकशास्त्रनिर्णयान्ता एता उक्ता अस्तिनास्तीत्याद्याः चतस्र. ।

107 प्रमाता देहादिव्यतिरिक्तोऽस्तीत्यादौ वैशेषिकादिपक्षः । देहादिव्यतिरिक्तोऽपि नासौ बुद्धेर्व्यतिरिच्यते क्षणि स्य विज्ञानस्यैव आत्मत्वादिति द्वितीयो विज्ञानवादपक्षः । तृतीयो दिगम्बरपक्षः । चतुर्थे तु शून्यवादिपक्षे शून्यस्याऽत्यन्तिकत्वद्योतनार्था वीप्सा ।

108. Nārāyana, for instance, explains the पक्षचतुष्टय as referring to the Sāmkhya, Nyāya, Jaina and uddhist theories of the soul. For the different interpretations see Notes

109. For the four Koṭis see below (uddhist Doctrines, Section).

tavādins, and likewise describe it as beyond the four modes of predication[110] The rejection of the Kotis is thus common to the Mādhyamikas and the Advaita Vedāntins In 21 88 Śrīharsa himself describes Buddha as having discarded the four Kotis, while the Advaitins, too, have been blamed by other schools of thought for rejecting the Kotis[111] Both the Mādhyamikas and the Advaita thinkers describe the Ultimate Reality as beyond the comprehension of mind and speech, and beyond the range of world phenomena (Prapañca)[112] The Ādiśānta of the Mādhyamikas may be compared with the Upaśānta of the Vedānta[113] The Vedāntins, it is true, did not admit this remarkable similarity between their Brahma and the Śūnya or the Ultimate Principle of the Mādhyamikas Śamkara characterised the doctrine of Śūnya as contrary to all proof,[114] and relying on the literal meaning of the word, reduced the Śūnya theory to mere nihilism Nāgārjuna, however, contends that his doctrine is neither non-existence (nāstitva) nor non-being (abhāva), and Śūnyatā is, in fact, characterised as Tathatā (thatness), Bhūtakoti (true limit) and Dharmadhātu (totality of things)[115] It may be added that the cognate theory of the non-origination and the dreamlike character of things is also common to the Vedānta and Mādhyamika systems[116] In view of

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110 Cf Yogav¯´istha (Sthitiprakarana) 53 45—

असत् सत् दसत् स॰ संकल्पादेव नान्यतः ।

संकल्पं सदस॑ मिह सत्यं किमुच्यताम् ॥

The Comm remarks सदसत्त्वादयः सर्वे विकल्पाः........संकल्पमेव सदसच्चेत्येवं विकल्पि न शक्नुवन्ति इह परमार्थसत्यसंकल्पं ब्रह्म न स्पृशन्तीति किं वाच्यम्.

111 Cf तत्त्वे द्वित्रिचतुष्कोटिव्युदासेन यथायथम् ।

निरुच्यमाने निर्लज्जैरनिर्वाच्यत्वमुच्यते । Venkatanātha's Nyāyasiddhāñjana, p 93 (Lazarus)

112 The epithets used by the Mādhyamikas have been brought together by Dr N Datta in the Annals of the B O R I, Vol XI, Part II See also Das Gupta-History of Indian Philosophy, Vol 1, p 425 ff

113 odhic yāvatāra, p 359, Śāmkarabh¯ ya 3 2. 17.

114 Śāmkarabhāsya 2 2 31

115 See Dr. Datta's paper (op cit)

116 Cf न स्वतो नापि परतो न द्वाभ्यां नाप्यहेतुतः ।

उत्पन्ना जातु विद्यन्ते भावा. क्वचन केचन ॥ odhicaryāvatāra, p 357

See also p 587

स्वतो । परतो वापि न किञ्चिद्वस्तु जायते ।

सदसत् सदसद्वापि न किञ्चिद्वस्तु जायते ॥ Gaudapādakārikā (Alāta-´¯ ti)

the striking similarity between the doctrines of the two schools, Śrīharsa's definition of the Advaitatattva, though apparently based on the Gaudapādakārikā, looks like an adaptation of the Mādhyamika definition of the Ultimate Reality[117]

V

Buddhist doctrines

(a)

There are several references to Buddhist doctrines in the Naisadha. In 10 87[118] the poet speaks of Śūnyātmatāvāda, Vijñanasāmastya, and Sākāratāsiddhi The first refers to the Śūnya doctrine of the Mādhyamikas which we shall discuss later The second refers to the theory of the Yogācāras, generally known as the Vijñānavādins According to them, the universe is nothing but consciousness, there being no external objects, which are a creation of the mind. External objects and notions have no existence apart from the forms conceived by the intellect and thus exist only in the mind[119] The forms conceived by the mind seem to us to be external objects[120] The Śākāratāsiddhi mentioned by Śrīharsa refers to the doctrine of the Sautrāntikas who believe in knowledge endowed with form (साकार)[121] They with the Vaibhāsikas represent the Sarvāstivādin school of Buddhist philosophers.[122] The

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117 The commentator Īśānadeva has actually explained अद्वैततत्त्व as बौद्धमत in an alternative explanation of his gloss on Śrīharsa's verse See Notes

118 ....शून्यात्मतावादमयोदरेव । विज्ञानसामस्त्यमयान्तरेव, साकारतासिद्धिमयाखिलेव ॥

119 See Śāmkarabhāsya on Vedāntasūtras 2 2 28 Vācaspati remarks in Bhāmatī—यद्यप्यनुभवात् नान्योऽनुभाव्योऽनुभविताऽनुभवनं तथापि....... बुद्धिपरिकल्पितेन (रूपेण) अन्त.स्थ एवैष प्रमाणप्रमेयफलव्यवहार: प्रमातृव्यवहारश्चेत्यपि द्रष्टव्यं न पारमार्थिक इत्यर्थ: ।

120 'यदन्तर्ज्ञेयरूपं तद्बहिर्वदवभासते' quoted in Śāmkarabhāsya (2 2 28) and Sarvadarśanasamgraha, p 35 (B O R I. ed)

121 साकारविज्ञानवादी सौत्रान्तिक: । विज्ञानस्य साकारतासिद्धिस्तद्दर्शनम् Nārāyana परमाणुसञ्चयरूपोऽर्थ. सा ारज्ञानजनक: Advayavajrasamgraha, p 17

122 यद्यपि वैभाषिकसौत्रान्तिकयोरवान्तरमतभेदोऽस्ति तथापि सर्वास्तितायामस्ति सं तिपत्तिरित्येकीकृत्योपन्यास; Bhāmatī on Śāmkarabhāsya 2. 2 18.

Sautrāntikas, like the Vaibhāsikas, believe in the existence of the external world, though transitory, but while the Vaibhāsikas hold that external objects can be perceived directly, the Sautrāntikas assert that they must be inferred An external object first imprints its form on our consciousness, and from this form or image we infer the existence of the object[123] Just as the act of eating is inferred from nourishment, a country from the language spoken by its people, and affection from cordiality, similarly external objects are inferred from the form or image left on the consciousness.[124] In other words, we infer the existence of external objects from their reflection in our consciousness, just as we infer the existence of the face from the reflection in the mirror.[1]

(b)

The reference to Śūnyavāda in 10 87 may be brought into relation with the verse in the twenty-first Canto of our poem, in which Buddha is called विधुतकोटिचतुष्क and अद्वयवादिन् (21 8). According to the Śūnyavādin or the Mādhyamika school, things have only an illusory or dreamlike existence. They are like the figures created by a magician, which are believed to be real by the ignorant[126] Things exist so long as the attendant cause is present, and disappear when the cause ceases to exist They are like the reflection of an object, which appears when there is a mirror near it, and is lost to view when the mirror is removed[127] None can tell whence these illusory objects come and where they go[128] The Śūnyavādins do not believe in the origination of things in the real sense, and things, according to them, are neither really e istent nor suffer extinction[1] The Ultimate Reality is, on the

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123 इन्द्रियसंनिकृष्टस्य विषयस्योत्पाद्ये ज्ञाने स्वाकारसमर्पकतया समर्पितेन चा ारेण तस्यार्थस्यानुमेयतोपपत्तेः Sarvadarśanasamgraha, p 36 (B O. R I ed)

124 *Ibid*, p 36

125 ाने ज्ञेयप्रतिबिम्बो बिम्बपुर.सर·, प्रतिबिम्ब त्वात् दर्पणगतमुख तिबिम्बवदिति। एवञ्च प्रत्यक्षग्राह्यो बा ार्थो नास्ति Sarvamatasamgraha, p 21

126 odhicaryāvatāra, p 374

127 यदन्यसंनिधानेन दृ ं न तदभावतः। प्रतिबिम्बसमे तस्मिन् कृत्रिमे सत्यता कथम्॥ *Ibid*, 9 145 हेतुतः संभवो येषां तदभावान्न सन्ति ये। कथं नाम न ते स्प ं प्रतिबिम्बसमा मताः॥ Madhyamakavrtti quoted by Prajñākara on the above verse.

1 odhicaryāvatāra 9 144.

129 एं च न निरोधोऽस्ति न च भावोऽस्ति सर्वदा। अजातमनिरुद्धं च तस्मात् सर्वमिदं गत्॥ odhicaryāvatāra 9 150 For a comprehensive account of the Mādhyamika theory see Dr N Datta's paper in the Annals of the B O R I, Vol XI, Pt II.

other hand, described as beyond the four Kotis or modes of predication; that is, it is neither existent nor non-existent nor the combination nor the negation of the two[130] It is, in other words, चतुष्कोटिविनिर्मुक्त, that is, cannot be brought under the four categories mentioned above It is to this doctrine of the Mādhyamikas that Śrīharsa refers when in 21 88 he describes Buddha as one who discarded the four Kotis or modes of predication Similarly, Buddha is called in the verse an exponent of absolute monism (अद्वयवादिन्), because the Śūnyatā or the ultimate reality is described as Advaya or non-duality[131] The expression Advayavādin is included among the names of Buddha in the Amarakosa, but Śrīharsa uses it with a view to the philosophical aspect of the term. A Vedāntist like him was, of course, familiar with the following line occurring in a quotation from the Bodhicittavivarana found in Vācaspati's Bhāmatī (2 2 18)-

भिन्नापि देशनाऽभिन्ना शून्यताऽद्वयलक्षणा.

We may also refer to the following verse cited in the Bodhicaryāvatārapañjikā to illustrate the nature of Śūnyatā—

अलक्षणमनुत्पादमसंस्कृतमवाङ्मयम् ।
आकाशं बोधिच्चित्तं च बोधिरद्वयलक्षणा ॥[132]

It may also be noted that according to Advayavajra, one of the two Mādhyamika schools is called Māyopamādvayavādin, 'one who believes in Advaya or non-duality comparable to Māyā or illusion' Advayavajra explains that the doctrine that the reality transcends the four categories of existence mentioned above is propounded by this school[1]

It is noteworthy that in 10. 87 Śrīharsa mentions only three of the four Buddhist schools—Sautrāntika, Yogācāra and Mādhyamika—and omits the Vaibhāsika school. It is generally believed that the Mādhyamika and Yogācāra schools belong to the Mahāyāna, while the Sautrāntika and Vaibhāsika schools are affiliated to the Hīnayāna. But Advayavajra says in his Tattvaratnāvalī that the Yogācāra, Mādhyamika and Sautrāntika schools belong to the Mahāyāna.[134] The grouping together of these three schools by

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130. See Vocabulary under कोटि for references.

131 The Dharm 'armābhyudaya Kāvya (a Jaina work) speaks of the Advaitavāda of Buddha अद्वैतवादं सुगतस्य हन्ति पदक्रमो य जडद्विजानाम् 17 66

132. P 421

133. Advayavajrasamgraha (G O. S), p 19

134. *Ibid*, p. 14

Śrīharṣa seems to suggest that he is following the same tradition as Advayavajra, and presents the three Mahāyāna schools envisaged by that tradition. This is particularly interesting in view of the fact that Advayavajra, who is assigned to the eleventh century,[135] is not far removed from Śrīharsa in date.

VI

Jaina doctrines

There is a reference to the three Jewels in 9 71[136] The conception of the three jewels is found both among the Buddhists and the Jainas, but commentators agree in taking the reference as one to Jaina tenets. The three Jewels are Samyagdarśana, Samyagjñāna and Samyakcāritra Samyagdarśana means faith in the teaching of the Jaina Scriptures[137] It is sometimes called also Samyaktva and Ruci.[138] Samyagjñāna means a thorough knowledge of the doctrines propounded in the Scriptures. Samyakcāritra is cessation from all activities leading to sin It involves the practice of the five Vratas or vows to renounce violence, theft, falsehood, lust and greed Kundakundācārya says in his Pravacanasāra (1 7) that Cāritra is Dharma which is śama or equanimity, a condition of the soul free from delusion and perturbation[139] Jayasena remarks that Śama is that which alleviates the suffering caused by the fire of the passions. Cāritra is thus a quiescent frame of mind, and described as the cessation of all worldly activities containing the germ of Karma[140]

The three Jewels were made familiar in the Kāvya literature by Jaina poets and writers before the time of Śrīharṣa. There are

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135. ee Introduction to Sādhanamālā, Vol II (G O S).

136 न्यवेशि र त्रितये जिनेन य. स धर्मचिन्तामणिरुज्झितो यया ।
कपालिकोपानलभस्मनः कृते तदेव भस्म स्वकुले स्तृतं तया ॥

137 तत्त्वार्थश्रद्धानं सम्यग्दर्शनम् Tattvārthādhigamasūtra 1 3

138 Yaśastilaka 2 152, ibid, Vol II, p 268, p 326

139 चारित्तं लु धम्मो धम्मो जो सो समोत्ति णिद्दिट्ठो ।
मोहक्खोहविहीणो परिणामो अप्पणो हु समो ॥
ee Upadhye's edition with the commentaries of Amrtacandra and Jayasena (ombay, 1935).

140 कर्मादाननिमित्तायाः क्रियाया· परमं शमम् । चारित्रोचितचातुर्याश्चारुचारित्रमूचिरे ॥
Y 'astilaka, Vol. II, p 269, औदासीन्यं परं प्राहुर्वृत्तं सर्वक्रियोज्झितम् Ibid, p 326.

many references to them in Somadeva's Yaśastilaka where in one place they are collectively called Bodhi[141] In the allegorical Upamitibhavaprapañcā Kathā, they are elaborately explained and represented as three medicines for the soul.[142] There are references to the three Jewels also in Kāvyas like Candraprabhacarita and Dharmaśarmābhyudaya The latter work gives a lucid and simple definition of the Jewels as the means of salvation.[143]

VII

Cārvāka doctrines

There is a popular exposition of Cārvāka doctrines in 17 37 ff. (see Translation). The Cārvāka attack on the Nyāya conception of salvation[144] and God will be found in 17 75, 77, 78. The Vedānta theory of the Self is attacked in 17 74 The Cārvāka being a gross materialist does not believe in the existence of the soul and rebirth, and argues that a creature once burnt to ashes at death can by no means return (भस्मीभूतस्य भूतस्य पुनरागमनं कुतः 17 69). This is the doctrine of annihilation known as Ucchedavāda and referred to in works like Āryaśūra's Jātakamālā (Mahābodhijātaka).[145] Being without any vision of the life beyond, the Cārvāka devotes himself to the world and its delights. Sensual pleasure is his summum bonum, and the Cārvāka in our poem requisitions even the aid of grammar in support of his doctrines, he quotes and misinterprets a rule from Pānini to prove that salvation is fit only for a eunuch.[1]

141. 2 114, 157.

142. Pp. 105, 113, 11 , 1

143 निःशेषकर्मनिर्मोक्षः स मोक्षः कथ्यते जिनैः ॥
ज्ञानदर्शनचारित्रैरुपायैः परिणामिनः । भव्यस्यायमनेकाङ्गविकलैरेव जायते ॥
तत्त्वस्यावगतिर्ज्ञानं श्रद्धानं तस्य दर्शनम् । पापारम्भनिवृत्तिस्तु चारित्रं वर्ण्यते जिनैः ॥
21. 160-62 Cf Candraprabhacarita 18 123-24

144. ee p 1 .

145 अपर उच्छेदवाद थाभिरेनं कामभोगप्रसङ्ग ए प्रतारयामास
दारूणि नै विधवर्णगुणाकृतीनि कर्मात्मकानि न भवन्ति भवन्ति चैवं ।
नष्टानि नैव च य । पुनरुद्भवन्ति लो स्तथायमिति सौख्यपरायणः स्यात् ॥

14 . उभयी प्रकृतिः कामे सज्जेदिति मुनेर्मनः ।
अपवर्गे तृतीयेति भणतः पाणिनेरपि ॥ 17. 70

APPENDIX II

Minor Allusions

Dattātreya

In the hymn to Viṣṇu in the twenty-first Canto, Śrīharṣa refers to the ten incarnations of the deity, and in addition to these, assigns a verse to the Dattātreya incarnation,[1] which is not included among the commonly accepted Avatāras, whose number came to be fixed at ten by the twelfth century, if not earlier The conception of the ten Incarnations was popularised by Jayadeva in the well-known hymn in his Gītagovinda, while Govardhana, in his Āryāsaptaśatī (verse 60), speaks of 'those who recognise ten Avatāras'[2] Hemacandra in his Dvyāśrayakāvya 15 119 uses the expression दशावतारी in the sense of 'a temple containing the idols of the ten incarnations of Viṣṇu'[3] Earlier than this, Kṣemendra, in the eleventh century, describes ten Incarnations in his Daśāvatāracarita, while, in the tenth century, Somadeva speaks of the same number of Incarnations in his Yaśastilaka[4] The conception of the ten Incarnations is no doubt still older, but the number ultimately came to be fixed at ten, and the usual group of ten Avatāras does not seem to have at any time included Dattātreya. The Matsyapurāṇa (47 237-48), it is true, enumerates ten Avatāras of Viṣṇu, and includes Dattātreya among them; but this group of Incarnations is different from the usual ten, consisting as it does of Dharma Nārāyaṇa, Narasiṃha, Vāmana, Dattātreya, Māndhātṛ, Jāmadagnya, Rāma, Vyāsa, Buddha and Kalkin.

In spite of the exclusion of Dattātreya from the usual Daśāvatāra group, there are many references to him as an incarnation of

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1 सन्तमद्वयमयेऽध्वनि दत्तात्रेयमर्जुनयशोऽर्जनबीजम् ।
नौमि योगजनितानघसंज्ञं त्वामलर्कभवमोहतमोऽर्कम् ॥ 21 94

2 'वामन इति त्रिविक्रममभिदधति दशावतारविदः'

3 The comm says दशावतारी नारायणदशावतारप्रतिमाप्रासादं व्यधत्त. Under 13 29 of the same work (दशावतार्यां आरामात्), the comm says दशावताराः समाहृता दशावतारी तदर्थं भवनमपि उपचाराद्दशावतारी तस्या दशावतारीभवनस्य संबद्धात् आरामात् उद्यानात्.

4 'दशावतारेण स वर्तते वा' Chap 4

Viṣnu. Māgha refers to the Dattātreya incarnation in 14 79,[5] and so does the Bhāgavata (2. 7 4, 6 8 16), which recognises an indefinite number of Avatāras, as pointed out by R G. Bhandarkar. Dattātreya is described in the Purānas as the son of Atri and Anasūyā, and brother to Durvāsas[6] The Brahmapurāna (213. 107-9) explains that on the decline of the Vedic religion, Viṣṇu assumed the form of Dattātreya, and restored the Vedic rites and reestablished society.'[7] Fuller details about Dattātreya are given in Mārkandeyapurāna,[8] which describes him as a sage of peculiar character, he is addicted to sensual pleasure without being affected by it[9] He is an Avatāra of Visnu, and Laksmī is his consort He is the type of a Yogin who is in the world, and yet outside it, and who without being mad behaves like a mad man[10] Dattātreya appears in this role also in the Upanisad called after him, which is, however, a compilation of later times The Mārkandeyapurāna (19 10-11) states that the sage god is to be worshipped with wine and flesh and music The Matsyapurāna (99 14) and the Agnipurāna refer to idols of Dattātreya like those of the other Incarnations The latter work (49 27) describes his image as two-armed with the figure of Laksmī on the left The Visnudharmottara,[11] on the other hand, says that he should be represented exactly in the same way as Vālmīki, a white figure with matted hair on the head The Ahirbudhnyasamhitā, a famous work of the Pāñcarātra school, includes Dattātreya among the thirty-nine Vibhavas or manifestations of Vāsudeva or Visnu (5. 50 ff).

In the Naisadha verse referred to above, there are two references to legends concerning Dattātreya. The one is to the story of

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5. संप्रदायविगमादुपेयुषीरेष नाशमविनाशिविग्रह· ।
स्मर्तुमप्रतिहतस्मृति. श्रुतीर्दत्त इत्यभवदत्रिगोत्रजः ॥

6. Mārkandeyapurāna mentions a third brother Soma (Chap 17).

7 Visnudharmottarapurāna (Part I, chap 25) says the same thin

8. Chap. 17 ff.

9. Dattātreya is represented as being particularly addicted to wine, though in the Avadhūtagītā ascribed to him, wine and woman are severley condemned

10 Cf. the following quotation from the Jābāla Upanisad in Mādhavācārya's commentary on Parāś a Smrti, chap 2— तत्र परमहंसा नाम संवर्तकारुणिश्वेतकेतुदुर्वासा........दत्तात्रेयरैवतकप्रभृतयोऽव्यक्तलिङ्गा अव्यक्ताचारा अनुन्मत्ता उन्मत्तवदाचरन्ति.

11 Khanḍa 3, 85. 64.

the sage conferring boons on Kārtavīrya Arjuna, who was his favourite devotee This story is independent of the tradition about the sage being an incarnation of Visnu, and found in the Mahābhārata,[12] Matsyapurāna[13] and other works. The second story relates how the sage taught Yoga to king Alarka The Mahābhārata[14] describes how Alarka attained perfection in Yoga, but there is no reference to Dattātreya The Brahmapurāna (180 32), however, mentions that the sage instructed Alarka in the Astānga Yoga The story is narrated in detail in Mārkandeyapurāna[15] which gives a summary of the teachings of the sage It is here important to note that it is as a teacher of Yoga that Dattātreya is better known in later times, and he is aptly called Yoganātha in the Bhāgavata (6. 8 16) He is, as a matter of fact, sometimes quoted as an authority on topics related to Yoga[16] In Brahmapurāna (chap. 117) the sage appears also as a great devotee of Śiva, and addresses an eloquent hymn to Śiva in the form of Somanātha Dattātreya plays an important part in the Tāntric literature also The Dattātreyatantra,[17] which gives details of many magical practices, is ascribed to him, while the sage sometimes appears as a teacher of Tāntric doctrines[18] It is significant that his disciple Kārtavīrya also appears in Tāntric rituals[19] Dattātreya is thus an important figure in Indian religious literature[20] The well-known Avadhūtagītā is attributed to him, and Śrīharsa describes him as an adherent of Absolute Monism There is even a Dattātreya school of thought, the main ideas whereof are briefly recounted in the Kāthabodha (K S S) The Kāśīkhanda (84 18) mentions a Dattātreyatīrtha, and says that a person bathing in its waters

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12 Anuśāsanaparva, chap. 152, 153 (Vangavasi ed) See also Vanaparva, chap 115

13 Chap 43

14 Aśvamedhaparva, chap 30 (Vangavasi ed)

15 Chap 37

16 ee, for example, Nīlakantha on Śāntiparva, 284 102 (Vangavasi ed)

17 Published by Jīvānanda

18 See, for instance, Tripurārahasya, chap 12 (Sarasvati Bhavana Texts)

19 Mantramahodadhi, chap 17 (Jīvānanda)

20 Kapila, Dattātreya, Vyā and Śamkara are mentioned together in karadigvijaya (9 22) as the teachers of the Satya, Tretā, Dvāpara and Kali Age respectively.

attains perfection in Yoga. Dattātreya seems to have been a saint and teacher elevated to the rank of divinity.[21]

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21 The cult of Dattātreya is at present widely prevalent in Maharashtra where the Datta-sampradāya has a large following But here Dattātreya is worshipped not as an incarnation of Visnu, but as the combined manifestation of Brahmā, Visnu and Maheśvara In an Āratī (devotional song) of Saint Ekanātha of Maharashtra he is referred to as Triguna Avatāra and Traimūrti embodying in himself the attributes of the Hindu Trinity Though the spiritual genealogy of the Dattātreya sect is traced back to Vasistha, Parāśara, Śukra, Gauḍapādācārya and Śamkarācārya among others, the sect as a religious organisation does not appear to be very old, as its leading personalities come to the fore from about the fourteenth century onwards Śrīpāda Śrīvallabha who flourished in the latter part of the fourteenth century may be regarded as the first historical teacher of the community. Even more important is Nrsimha Sarasvatī (A D 1408-1458), born at Karanja in Berar, whose benevolent mission, teachings and miracles are described in detail in the *Gurucaritra* in Marathi verse composed in the sixteenth century This work was completed by Sarasvatī Gangādhara in 1558 A D and is regarded as the Veda of the Datta sect, it deals with Ācāradharma and other tenets of the school Among other teachers of the sect whose succession comes down to recent times may be mentioned Janārdana Svāmī (1504-1575), Ekanātha (1533-1599), Dāsopant (1551-1615), etc The gospel of Dattātreya is one of peace and forbearance and its philosophy is based on Advaita Vedānta The relation of the universe to the Self is held to be like that of the waves to the sea or of the light to the sun The teachers of the Datta school laid great stress on Ācāradharma which rendered notable service to Hinduism in a critical period, and their mission of peace and concord promoted communal harmony which extended even to Hindu-Muslim relations in the Deccan The subsequent development of the Datta cult and its influence on the masses show the importance of this Avatāra, but, as we have said, Dattātreya came to be regarded as an incarnation of the Trimūrti rather than of Visnu Among the holy places of the Datta Sampradāya may be mentioned Gānagāpūra in Hyderabad on the banks of the Bhīmā, Narasobāchī Wādī, a great centre of pilgrimage not far from Kolhapur, at the confluence of the Pañcagangā and Krsnā, named after Nrsimha Sarasvatī who lived here for twelve years, Audumbar on the banks of the Krsnā, and Māhūr in Hyderabad There is an old temple of Dattātreya on one of the peaks of the Girnar hill in Junagad and there are others found in different parts of ombay State It is usual to worship the *pādukās* of Dattātreya who is sometimes represented with three faces and six hands, but the one-faced image is the more common The famous idol of the deity at hatgaon in Nepal is of this type Saint Ekanātha who composed Abhangas on Datta-mānasa-pūjā and Datta-nāma-mahimā describes the Dhyāna of Dattātreya in one of his songs as follows "Datta resides at Audumbara. He has matted hair He holds in his hands a trident and a drum The Kāmadhenu and a dog stand by his side The alms-bag hangs from his shoulders The half-moon is on his forehead He holds in one hand a *kamandalu* and a stick the other His body is smeared with ashes He enshrines in his heart ercy and peace" While the conception of Dattātreya as a great Yogin has led to his being adored as an apostle of peace and forgiveness, the physical characteristics enumerated here seem to have been elaborated in later times.

Trivikrama and Hari-Hara

The Vāmana incarnation is described by Śrīharṣa in connection with the ten Avatāras, but an additional verse is assigned to Trivikrama, who is only another form of Vāmana. It is, however, usual to make a distinction between Vāmana and Trivikrama The Bhāgavata says, for instance, स्थलेषु मायावटुवामनोऽव्यात्त्रिविक्रम. खेऽवतु विश्वरूप: 8 13 We shall also see that it was customary to worship Vāmana and Trivikrama separately, there being different idols for both. According to Agnipurāna (236 15), Trivikrama is to be worshipped on the eve of a military expedition

In the Naisadha verse referred to above, there is an allusion to the tradition that the bear king Jāmbavat sang the praise of Viṣṇu while he was banishing Bali to the nether regions The story of Bali and Vāmana is found in many places, but the reference to Jāmbavat is extremely rare, though it occurs in the Bhāgavata.

जाम्बवानृक्षराजस्तु भेरीशब्दैर्मनोजव. ।
विजयं दिक्षु सर्वासु महोत्सवमघोषयत् ॥ 21 8

The Hari-Hara form of Visnu is referred to in 21 103 and 105. This dual form of Visnu and Śiva seems to be the same as the Śiva-Nārāyana mentioned in Matsyapurāna (chap 260), which gives directions for constructing the idol representing the form in ques-

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Dattātreya appears in a leading role in the religious tenets of other sect of Maharashtra, that of the Mahānubhāvas, founded by Cakradh a at Paithan in the latter half of the thirteenth century This ct worships the five Krsnas, namely, Śrīkrsna, Dattātreya, Cakrapāni, Gundama Rāūla alias Govinda Prabhu and Cakradhara, and regards Dattātreya not as the incarnation of a god but of God himself He is the Ādiguru who has existed in the four *yugas* There is a legend that Dāttātreya appeared in the guise of a tiger before Cāngadeva Rāūla, the Guru of Cakradh a, and gave him religious instruction The Mahānubhāva sect has survived Berar where it has some Mathas with a number of followers ee P R Mokasi's ticle on Datta ampradāya in the Marathi Magazine Prasāda (Poona, June, 1954); Chitrav- *Madhyayugīna Caritra Kośa,* Poona, 1937, pp 350-354, and articles in the Marathi encyclopaedia Jñānakośa edited by Ketkar on Dattātreya, Narasobāchī Wādī, etc The ombay G ett r (Index Volume, No 27, 1904) contains the following references to Dattātreya Shrine of D at Cheul, Temple of D at Nir al, Image of D in Sopara Cakreśvara Temple, Footprints of D at Tungār, D Image and pool at Gokarna Dattātreya is believed by his followers to have been born on the full moon day of the month of Mārgaśīrsa

22 मां त्रिविक्रम पुनीहि पदे ते किं लगन्नजनि राहुरुपानत् ।
किं प्रदक्षिणनकृद्भ्रमिपाशं जाम्बवानदित ते बलिबन्धे ॥ 21 97

tion (वामार्धे माधवं विद्याद्दक्षिणे शूलपाणिनम्)[23] It is stated in Vidyāranya's Śamkaradigvijaya (12. 7—8) that at a sacred place called Hari-śaṁkara, Śamkara worshipped Hari and Śiva 'who manifested the emblem of unity'[24] The Hari-Hara form seems to be referred to here, which is mentioned also in Harsacarita (chap 4).

The 'White Hair' of Visnu

While describing the Krsna incarnation, Śrīharsa refers to Balarāma as the 'White Hair' of Visnu conceived as the Primeval Being, and identifies him with the serpent Ananta[26] Krsna, Balarāma and Ananta are, as a matter of fact, represented here as identical The poet here follows the tradition preserved in Visnupurāna[27] that in order to save the earth from the oppression of the demons, Visnu plucked from his head two hairs, the one white and the other black (उज्जहारात्मन: केशौ सितकृष्णौ), and ordained that the two mysterious hairs should be incarnate on the earth in the form of Balarāma and Krsna respectively Visnu explained the circumstances relating to Krsna's birth in Devakī's womb, and said that prior to this, the serpent Ananta, a partial incarnation (अंश) of his own, would be born as 'the part of a part' (अंशांशेन) in the form of Balarāma.

The tradition is referred to in the Mahābhārata[28] and in the Bhāgavata.[29] Śrīdharasvāmin, in his commentary on the latter work, says that the black and the white hair refers to the colour of Krsna and Balarāma respectively Hemādri, on the other hand, in his commentary on Muktāphala where the Bhāgavata verse

There is a Somavrata in which, while worshipping Śiva, the right half of the deity is to be contemplated and adored as Hara, and the left half as Hari See Purāna text cited in Krtyakalpataru (Vratakāṇḍa), p. 269.

24. 'अद्वैतमुद्रामिह दर्शयन्तौ'

25 'संपृक्तावतारमिव रिहरयोर्दर्शयन्तम्'

26. तावकापरतनोः सितकेशस्ते हली किल स एव च शेषः।
साध्वसावतरस्तव धत्ते तज्जरच्चिकुरनालविलासम् ॥ 2 85

27. Section 5, 1. 59-74, summarised in rahmapu ˉna, chap. 181

28 206 55 (Kumbhakonam ed) See also quotation in Śrīdhara on Bhāgavata 2. 7

29 भूमेः सुरेतरवरूथविमर्दितायाः, क्लेशव्ययाय कलया सितकृष्णकेशः 2 7 26 rīdhara says श्रीकृष्णावतारमाह। कलया रामेण सह जातः। सितकृष्णौ केशौ यस्य भगव : एव साक्षात्। सितकृष्णकेशत्वं शोभै , न तु वयःपरिणामकृतमविकारित्वात्।

Among other writers, Ksemendra mentions Rādhā in his Daśāvatāracarita,[35] and Govardhana does the same in his Āryāsaptaśatī.[36] The allusion to Rādhā in Naisadha is thus an interesting link in the literary fortunes of Krsna's beloved in later Sanskrit poetry [37] It may also be mentioned that there was a drama called Rādhāvipralambha by Hejjala. Rāmacandra refers to it in the commentary portion of his Nātyadarpana (1 65) composed in the twelfth century In Prākrit poetry, Rādhā is mentioned in Hāla's Gāthāsaptaśatī (1. 89) and Vākpati's Gauḍavaho (verse 22) composed early in the eighth century

In the Naisadha verse referred to above, Śrīharṣa addresses Krsna as प्राणवत् प्रणयिराध, and we have reason to believe that Rādhā being 'dear to Krsna as his life' had become a stock phrase by Śrīharsa's time In Devībhāgavata we frequently find epithets conveying a similar idea, for example, प्राणाधिकप्रियतमा[38], कृष्णप्राणाधिकप्रिया [39], कृष्णप्राणाधिदेवता[40] etc The Devībhāgavata is earlier than Śrīharsa, and, at any rate, the epithet used by the poet seems to be based on some such Paurānika text We may here note that among the earlier Purānas, Rādhā appears as a goddess, and is treated as holy in Padmapurāna,[41] Varāhapurāna[42] and Lingapurāna [43] In our poem she is mentioned only as the beloved mistress of Krsna, but in the first half of the thirteenth century she appears in the role of a paramount goddess in Someśvara's poem Surathotsava (1 19), wherein her blessing is invoked along with that of Pārvatī, Rāma, Krsna and others

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35 8 170, 171, 176

36 Verses 431, 508, etc

37 The following anonymous verse about Rādhā is quoted in Hemacandra's Kāvyānuśāsana (chap 2), Kuntaka's Vakroktijīvita (p 106), and aduktikarnā rta·

याते द्वारवतीं पुरं मधुरिपौ तद्वस्त्रसंव्यानया
कालिन्दीतटकुञ्जवञ्जुललतामालम्ब्य सोत्कण्ठया ।
उद्गीतं गुरुबाष्पगद्गदगलत्तारस्वरं राधया
येनान्तर्जलचारिभिर्जलचरैरुत्कण्ठमाकूजितम् ॥

(Lahore ed, p 43)

Two verses (41, 42) about Rādhā are attributed to an unknown poet na ed Sonnoka Kavīndravacana-samuccaya (not later than 1200 A D)

3 . 9. 1. 44

3 . 9 2. 46

40 9 92

41. Pātālakh da 0 53 etc
1 36

43 Uttarārdha, 48, 14

The Twelve Idols of Visnu and their Worship

In 21 42 Nala is described as worshipping the twelve idols of Visnu[44] According to Cāndūpandita, the images are those of the twelve manifestations of Visnu, namely, Keśava, Nārāyana, Mādhava, Govinda, Visnu, Madhusūdana, Trivikrama, Vāmana, Śrīdhara, Hrsīkeśa, Padmanābha and Dāmodara The only difference in these idols is that the four emblems of Visnu—the lotus, the conch, the mace and the discus—are placed by permutation in varying order in the four hands of Visnu, as will be seen from the following list

Keśava—Conch, discus, mace and lotus, beginning from the upper right hand

Nārāyana—Conch, lotus, mace and discus, beginning from the lower right hand.

Mādhava—Conch, lotus, mace and discus, beginning from the upper left hand

Govinda—Conch, discus, mace and lotus, beginning from the lower left hand

Visṇu—Conch, discus, mace and lotus, beginning from the upper left hand

Madhusūdana—Conch, lotus, mace and discuss, beginning from the upper right hand

Trivikrama—Conch, lotus, mace and discus, beginning from the lower left hand.

Vāmana—Conch, discus, lotus and mace, beginning from the upper right hand.

´rīdhara—Conch, lotus, discus and mace, beginning from the lower left hand.

Hrsīkeśa—Conch, mace, discus and lotus, beginning from the lower left hand.

Padmanābha—Conch, lotus, discus and mace, beginning from the lower right hand

D- odara—Conch, mace, discus and lotus, beginning from the upper right hand

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44 उत्तमं स महति स्म महीभृत् पूरुषं पुरुषसूक्तविधानैः ।
द्वादशापि च स केशवमूर्तीर्द्वादशाक्षरमुदीर्य ववन्दे ॥

45 According to the anuscript, both Nārāyana and Vāmana are characterised by conch, discus, ace and lotus, beginning fro the lower right hand This is a istake The necessary alterations have been made from Skandapurāna

The above list is based on Skandapurāna,[46] which gives four groups of six idols each, making twenty-four in all[47] It was obviously allowed to select twelve idols from these groups in the order given above.

The Agnipurāna (chap 48) also mentions twenty-four idols of Visnu, of which the first twelve appear in the same order as in the above list, though the arrangement of the four emblems is different The Ahirbudhnyasamhitā (chap 26), on the other hand, mentions only twelve images in the same order as above, though here too the emblems appear in different combinations to those in other texts.

The twelve idols of Visnu correspond to the twelve months of the year, and according to certain texts, they are to be worshipped by turns in each successive month, and not, as in our poem, on the selfsame occasion The Mahābhārata[48] says that Keśava should be worshipped in the month of Agrahāyana, Nārāyana in Pausa, Mādhava in Māgha, Govinda in Fālguna, Visnu in Caitra, Madhusūdana in Vaiśākha, Trivikrama in Jyestha, Vāmana in Āsādha, Śrīdhara in Śrāvana, Hrsīkeśa in Bhādra, Padmanābha in Āśvina, and Dāmodara in Kārtika This tradition is found also in Visnudharmottarapurāna,[49] and Aparārka quotes some verses to the same effect in his commentary on Yājñavalkya (1 154) The idols are to be worshipped on the twelfth day of the month

We find, however, in Skandapurāna (Utkalakhanda, chap 43) that the twelve idols of Visnu are to be worshipped one by one every day, with twelve kinds of flowers and fruits as well as other offerings The idols should be of gold, and placed on twelve pitchers, covered with copper dishes and wrapped in white cloth. This ritual is prescribed in connection with the Mūrti-pañjara vow, usually lasting for a year The idols are to be worshipped with the 'twelve-lettered' formula mentioned in our poem, but there is no reference to the Purusa hymn, to which Śrīharsa gives prominence All the idols are, however, worshipped on the same occasion, as Nala does in our poem.

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46 Kāśīkhanda, chap 1

47. This is the maximum number of arrangements available by per u-tation

4 An '- naparva, chap 109 (Vangavasi ed)

49. Khanda I, chap 159

. The citation in Aparārka mentions twenty-four ima es; the first twelve for शुक्लद्वादशीs and the second twelve for कृष्णद्वादशीs.

In the above verse, Śrīharsa says Nala worshipped Visnu with the twelve-lettered formula (द्वादशाक्षर) This is the well-known द्वादशाक्षरमन्त्र, sometimes called द्वादशाक्षरविद्या,[51] equivalent to ॐ नमो भगवते वासुदेवाय. There are numerous references to this formula in the Purānas The Visnupurāna[52] speaks of the द्वादशाक्षर-चिन्तका, and the twelve-lettered formula along with the eight-lettered one (ॐ नमो नारायणाय) is held to be particularly sacred by the Vaisnavas The Visnudharmottarapurāna mentions them together, and says that they can be used by Brāhmanas as well as women and Śūdras (Khanda I, chap 163) [53]

The poet further says that Nala worshipped Visnu with the rites connected with the Purusasūkta (पुरुषसूक्तविधानैः). The Purusa hymn is essential in the worship of Visnu, and the sixteen verses of which it is composed correspond to the sixteen items of worship (उपचार) in honour of the deity The Padmapurāna says that each of these items (invocation, offering of water for washing and other purposes, perfume, incense etc) is to be accompanied by a verse of the Purusasūkta as well as the basic formula (मूलमन्त्र), which obviously refers to the twelve-lettered formula mentioned above [54] According to certain texts, the formula in question is the eight-lettered one, but both mantras are held to be equally sacred The application of the Purusa hymn, verse by verse, is explained also in some verses quoted by Aparārka on Yājñavalkya 1 101 [55] The deity is to be invoked with the first verse of the hymn; the ceremonial seat is to be offered with the second, water for washing the feet

51 Padmapurāna, Uttarakhanda, 108 26, Bhāgavata 8 16 39 Also called मूलविद्या, Ibid 8 16. 40.

52 Part I, 6 39

53 See also hāgavata 6 8

54 प्रत्यृचं पुरुषसूक्तेन मूलमन्त्रेण वैष्णवः ।
मन्त्रद्वयेन कुर्वीत षोडशैरुपचारकैः ।
भूयः प्रत्युपचारेषु दद्यात् पुष्पाञ्जलिं ततः ॥

Padmapurāna, Uttarakhanda, 253 58, 59.

Cf hāgavata—जुहुयान्मूलमन्त्रेण षोडशर्चाऽवदानतः 11 27 41 Śrīdhara ys मूलमन्त्रेणाष्टाक्षरेण । तथा षोडश ऋचो यस्मिन् तेन पुरुषसूक्तेन च अवदानतः प्रत्यृचमाहुतिग्रहणेनेत्यर्थः. Bhāgavata (11 27) refers to some mantras not found Padmapurāna

55 The verses are ascribed to Yogiyājñavalkya adanapārijāta (Cha .).

is to be offered with the third, and so on till the sixteen Upacāras are completed The poet thus refers to the entire course of the daily worship of Visnu, when he says पुरुषसूक्तविधान. The Vidhi of the Purusasūkta is referred to in the following verse quoted by Aparārka from the Narasimhapurāna—

जले देवं नमस्कृत्य ततो गृहगतः पुन. ।
विधे. पुरुषसूक्तस्य[56] तत्र विष्णुं समर्चयेत् ॥

The Purusasūkta-vidhāna includes Homa or oblation in the fire, which is also accompanied by the Purusa hymn.[57] It may be mentioned that apart from the customary worship of Visnu, there are special Vaisnava vows, for example, the Hamsavrata, the observance of which requires systematic contemplation of the Purusa hymn over a definite period

The Buddhist goddess Tārā

There is an important reference to the Buddhist goddess Tārā in 22 136 The poet speaks of the custom of making a circle of camphor mixed with musk in the shrine of the goddess[58] Tārā is mentioned as a Buddhist deity also in Āryāsaptaśatī of Govardhana[59] and in Vāsavadattā[60] More interesting is the reference to Tārā in Haravijaya of Ratnākara who flourished in the ninth century Tārā is here mentioned in a hymn to Candī, in which the great goddess Candī is identified with the Supreme Being, and the poet says that she is called by some Tārā, "whose origin has been seen, i e, who originated, in the domain of Āryāvaloka," and "who is said to have been born amidst lotus blossoms"[61] With regard to

56 The quotation in Madanapārijāta reads पौरुषेण तु सूक्तेन.

57 'पौरुषं च जपेत् सूक्तं तेनैव जुहुयात्तथा' Visnudharmottara quoted in Vīramitrodaya (पूजाप्रकाश).Padmapurāna calls this वैकुण्ठहोम, Uttarakhanda 253 78.

58 ताराविहारभुवि चन्द्रमयीं चकार
यन्मण्ड ीं हिमभुवं मृगनाभिवासम् ।
तेनैव तन्वि सुकृतेन मते जिनस्य etc.

Nārāyana says ताराया बुद्धदेव्या विहारस्थाने पूजास्थाने.

59 अतिपूजिततारेयं दृष्टिः श्रुतिलङ्घनक्षमा सुतनु ।
जिनसिद्धान्तस्थितिरिव स ासना कं न मोहयति ॥ Verse 21

60 'भिक्षुकीव तारानुरागरक्ताम्बरधारिणी'

1. गर्भीकृतावधुतसतमसानुबन्धसंवित्प्रकाशविषमीकृतयानमार्गैः ।
आर्यावलोकभुवि लोकितसंभवा च तारा त्वमम्ब कथिताब्जकुलप्रसूति.॥ 47, 54

the first epithet, Āryāvaloka evidently refers to the great Bodhisattva Avalokiteśvara who is often called Āryāvalokiteśvara, and we find in Sādhanamālā, a collection of ritual texts of Vajrayāna Buddhism, that in a frequently repeated mystic formula the goddess Tārā, also called Āryatārā, is invariably mentioned with Āryāvalokiteśvara[62] With regard to the second epithet, we may note that in Sādhanamālā Tārā is always described as being seated on a lotus, and sometimes as being evolved from the lotus The above references to Tārā in Buddhist and non-Buddhist works testify to the wide popularity of the Tārā cult in medieval India. The cult seems to have been well-established in the seventh century Nāgārjuna II who is assigned to about the middle of the seventh century, wrote two Sādhanas or manuals, one for the worship of Vajratārā and the other for that of Ekajatā, who is closely allied to Tārā, and both the texts are included in the Sādhanamālā collection It may also be added that Tārā is frequently mentioned in the early Mahāyāna work Āryamañjuśrīkalpa We need not here discuss the question when Tārā was admitted to the Hindu pantheon, but she already appears as a Hindu goddess in some of the earlier

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62 "न आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महाकारुणिकाय त था ॐ तारे तुत्तारे" etc Sādhanamālā, Vol I, p 178 (G O S), p 192, etc "नम आर्यावलोकितेश्वराय बोधिसत्त्वाय महासत्त्वाय महा ारुणिकाय नमस्तारायै", p 221 "नमस्तारायै नम आर्यावलोकितेश्वराय बोधिसत्त्वाय......नमो भगवत्यै आर्यतारायै, ॐ तारे तुत्तारे........", p 7 Cf Āryamañjuśrīkalpa, Vol II, p 501 (Trivandrum Sanskrit Series)- महाकरुणजा देवी तारा भवति पञ्चमी.

63 सित ोपरि चन्द्रासनस्थाम् *Ibid*, p 193, भगवतीमार्यतारां...………… शकटचक्रप्रमाणसि तकमलोपरि सितरश्मिमण्डलोपविष्टाम् p 204, etc 'Candra' might ean here 'camphor' as in Naisadha 22 136, and the M dala might be the circle of camphor mentioned by rīharsa In that case the oddess would be seated on a white full-blown lotus within a circle of camphor 'Moon' signifies 'camphor' also in Hindu religious texts See Vocab under चान्द्र.

64 सितोत्पलस्थतॉ रोद्भूतां ताराम् *Ibid*, p 176, तॉकारजं तॉकाराक्रान्तमध्यमिन्दीवरं ध्यात्वा तत्परिणतामार्यताराम् *Ibid*, p 178 तॉ is the mystic letter representing Tārā

65 Bhattacharya-Buddhist Esoterism, p 68 Vajratārā the central deity of one of the M dal or ystic circles n ed after her Abhayāk a-gupta's Nispannayogāvalī (G O .) composed at the end of the eleventh century

e , ारा च लोकविख्याता देवी पण्डरवासिनी Vol III, p 621 etc (Triv -drum Sa krit Series)

Purānas.[67] Ratnākara also, in another verse of Haravijaya, represents Candī as shining among the eight Śaktis beginning with Tārā.[68] The eight Śaktis seem to be Tārā and the seven Mothers,[69] and Tārā is here conceived as a Brāhmanical deity Tārā seems to have been worshipped side by side by both Hindus and Buddhists, though the former in course of time introduced many changes in the conception of her image and the mode of worship There is sometimes even a deliberate attempt to obliterate the Buddhist affinities of the goddess by representing her as a typically Brāhmanical deity hostile to the Buddhists [70] Yet, as late as the eighteenth century, the famous Tāntric commentator Bhāskararāya,[71] in his commentary on Lalitāsahasranāma, describes Tārā as a Buddhist deity, though he calls her a form of the great Hindu goddess Tripurā.[72]

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67 e g, Lingapurāna, p 780 (Jīvānanda's edition) Devīpurāna often refers to Tārā, and says in one place तारणाद्रिपुराङ्कादेस्तारा लोकेषु गीयते 37 36

68 ख्याता महेश्वरनिरञ्जनतां दधानास्ताराादिका जगति या. किल शक्तयोऽष्टौ ।
तन्मध्यवृत्तिरमला परिदीप्यसे त्वमेकापवर्गसुखदा शिवशक्तिराद्या ॥ 47 111

69 Cf Sādhanamālā मातृमण्डलमध्यस्थां तारादेवीं विभावयेत् Vol I, p 179 The eight Śaktis mentioned in Prapañcasāra Tantra 14 72, 73 (Avalon's ed) are different, and do not include Tārā In Āryamañjuśrīkalpa, Tārā appears as one of the eight Mahāmudrā deities (Vol II, p 508)

70 दक्षिणस्यां तथा तारा संस्थिता स्थापिता मया ।
तारणार्थाय वेदानां यस्मात् कूर्मं समाश्रिता ॥.........
अनयाविष्टदेहश्च बुधो बौद्धान् हनिष्यति ।
कोटिशो वेदमार्गस्य ध्वंसकान् पापकर्मिण. । Skandapurāna, Māheśvarakhanda, chap 47 of Kumārikākhanda

71 For the date see Sarasvati Bhavana Studies, Vol VI, p 187

72 षड्दर्शनपूजायां जैनदर्शनोपास्यत्वेनापि देव्या. पूजादर्शनात्तदुपास्यतारानामकदेवीरूपेति यावत्. The term जैन can here mean only Buddhist, the word जिन being used in the sense of Buddha also The षड्दर्शनपूजा referred to by Bhāskara is described in ज्ञानार्णवतन्त्र 16 131—4, and we learn that the six systems are Śaiva, Brāhma, Śākta, Sūrya and auddha (संपूज्यं गौद्धदर्शनमुत्तमम्). It may also be noted that the Jaina writer Gunaratna calls Tārā a Buddhist deity in his commentary on Haribhadra's addarśanas uccaya (section on uddhism)—तारादेवी शासने विघ्ननाशिनी, p 24 (B I ed)

The large number of references to Tārā as an essentially Buddhist deity by poets and lexicographers,[73] and the elaboration of her cult in early Mahāyāna and Vajrayāna texts prove the Buddhist origin of the goddess, and as Dr B Bhattacharya has shown,[74] there are many points in the description of Tārā in Hindu Tāntric works, which cannot be understood without referring to Buddhist ritual texts Nowadays the worship of Tārā is found only among certain sections of Hindus in Bengal, and her Buddhist votaries are said to be confined to the hill tracts of Nepal [75] We may contrast with this the widespread popularity of the Tārā cult in medieval India, as evidenced by the large number of Sādhanas or manuals for her worship incorporated in Sadhanamālā, one of the manuscripts of which was written in 1165 A D [76] The cult was also prevalent in Tibet It is stated in the colophon of the Sādhana relating to the worship of Ekajatā composed by Nāgārjuna II (see above) that it was discovered by him in Tibet [77] This seems to be the re on why the four-armed variety of Ekajatā was called Mahācīna Tārā [78]

The cult of Tārā figures prominently in the expansion of Mahāyāna Buddhism in Java under the Śailendra kings in the last quarter of the eighth century The Kalasan inscription of 778 A D, which opens with a salutation to Āryatārā, records the building of a temple of Tārā by the ´ailendra king Panaṁkarana, who also granted the village of Kālasa for its maintenance This edifice is the present Chandi Kalasan in the plain of Prambanan, and belongs to the important series of Buddhist monuments in central Java

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73 Medinī says बुद्धदेवताभेदे वालिगीष्पतिभार्ययोः. Viśvaprakāśa says बुद्धदेव्यां मता तारा, and Hemacandra's Anekārthasamgraha says the same thing Trik- d ´esa mentions Tārā among twenty-one uddhist goddesses.

74 Introduction to Sādhanamālā (Section 9)

75 ee Introduction to Tārātantra (Varendra Research Society) The cult of Tārā was widely prevalent under the Pālas in Bengal where a number of her stone images has been discovered She was once worshipped by the uddhists of Chittagong, and in the Rāmu Magh dialect of that place she is called Phrā Tārā, Phrā being the Burmese equivalent of Āryā The uddhists of Chittagong no longer worship Tārā, but she is worshipped by the Hindus under the n e Magadheśvarī ee S C Das's Note in Chittagong Gazetteer by L O'Malley, I C S, 1908, p 66

76 ee Preface to Sādhanamālā, Vol I

77 'आर्यनागार्जुनपादैर्भोटेषु उद्धृतम्'

78 hattacharya- uddhist soterism, p 134

79 Cœdès-Les ´tats Hindouisés, p 154 (1948)

अंशक (n) 15 8, an astrologically favourable moment (e g for the marriage rites) (शशस मौहूर्तिकससदशकम्). Nārāyana says अशकं वैवाहिकं लग्नम्. Cf Yaśastilaka (chap 2)—मानुषो लग्नाशकश्च. The comm. says वृषलग्नस्य मिथुनाशो द्विपदत्वात् मानुष·

अङ्ककार, a champion warrior (गौरगुणैरहंकृतिभृता जैत्राङ्ककारे 12 84). Bālarāmāyana, Act 8, describes a fight between the champions or Ankakāras of Rāma and Rāvana—किमखिलवानरराक्षसक्षयकरेण संग्रामेण, तदेकं तु द्यूतं प्रवर्तयाव । तत्र च—त्वत्काङ्ककारविजये तव राम लङ्का, सीता च ते पुनरियं भवतोऽस्तु दारा: । मत्काङ्ककारविजये तु ममाधिपत्यं, तस्यां च ते पुरि कलत्रजने च तत्र ॥ The word secondarily means 'rival', 'surpassing', 'similar', e g, in Naisadha 11 122—नखपदैर्महतु स्तनौ ते · ..शशाङ्ककलाङ्ककारै. , in Mankhaka 7 11, 1 43—स्मरकरिकरसीकराङ्ककारै श्रमजलबिन्दुभिः ; स त्रायतां पञ्चशर. सदैव विश्वं वृषाङ्कप्रथमाङ्ककार .

Nārāyana remarks in his gloss on 11 122—अङ्कं द्वन्द्वयुद्धं कुर्वन्तीत्यङ्ककारा.. Acc to Viśvaprakāśa, अङ्क means चित्रयुद्ध.

अङ्ग 16 20, pictorial designs, e g on a sword (सान्द्रतराङ्गकानन:). Nārāyana says सूक्ष्माण्यङ्गानि अङ्गकानि मुद्गपत्रीवल्लीरूपाणि तेषामननं जीवनं यत्र । तदाधार इति यावत् । सान्द्रतराणा पूर्वोक्तानामेवाङ्गानां काननं समूहो यत्र Jinarāja says the same thing Vidyādhara says सान्द्रतरमतिगहनमङ्गाना पुष्कराणा काननमिव यत्र.

अङ्गभूमि 16 22, the blade of a knife or sword (यदङ्गभूमी बभतु·). अङ्गभूमी (dual) refers to the upper and lower portions or the two sides of a blade Nārāyana says अङ्गभूमी पट्टिकाया ऊर्ध्वाधोदेशौ. Cāndūpandita says अङ्गस्य भूमी उभयपक्षत· भूमिद्वयम्. Vidyādhara says तस्या: छुरिकाया अङ्गभूमी पुष्करपट्टिकाभूमी. Jinarāja says अङ्गं पट्टिका तस्य भूमी ऊर्ध्वाधोदेशौ.

अङ्गवासना 18. 79, application of cosmetics and perfumes to the body.

अट्ट (m) 2 8 , the top floor of an edifice (यदगारघटाट्टकुट्टिम). Cf. 16 127—सौधाट्टावली ; 16. 129—अ निपतिपथाट्टश्रेण ......

अतिपातुक 19 5, surpassing (रवेर्लक्षालक्ष्मी करैरतिपातुकै).

अध्याहार 12 57, 'supplying an ellipsis' (Apte) Here it means 'complement', 'that which makes an incomplete thing complete' (अध्याहार. स्मरहरशिरश्चन्द्रशेषस्य)

अध्युष्ट 12 10, the number three and a half (अध्युष्टापि हि कोटिरस्य समरे रोमाणि)

अनात्मनीन 11 22, something unfavourable to oneself (तत् किमपि सृष्टमनात्मनीनम्).

अनास्था 1 88, indifference See Trans The word is explained also as (1) 'impatience', (2) 'instability', 'transitoriness' See Nārāyana and Notes (Extracts)

अनुकल्प, usually means a secondary rule prescribing something to be used as a substitute when the thing first prescribed (प्रथमकल्प) is not available In 17 12 the word is used in the sense of 'an inferior substitute' (नत्कर्णौ भारती दूनौ विरहाद् भीमजागिराम् । ....ध्वनिभिर्वैणैरनुकल्पैर्व्यनोदयत् ॥). In 10 22 it means 'similar'—स्वं कल्पयन्ति स्म नलानुकल्पम् . Cf ग्रसितुं क्षममम्बुधीन् क्षणादनुकल्पाश्रितचण्डपावकम् Yādavābhyudaya 9 17, राकाशशी तद्वदनानुकल्प. Surathotsava 13 20.

अनुनाथन 16 64, entreaty, supplication (युवभ्यामनुनाथने मिथ:).

अनुरोध 15 91, esteem, a favourable attitude (अनुरोधपरया).

अनुसंधि 3 129, same as अनुसंधान.

अनूपयति flood, fill (अनूपयामास विदर्भजाश्रुती........सुधाभिरुक्तिभि. 12. 69, शृङ्गारभृङ्गारसुधाकरेण वर्णस्रजानूपय कर्णकूपौ 22 59).

अन्धु (m) 6 107, 21 61, a well

अपवर 18 18, an inner room (अपवरान्तरेऽपि). Nārāyana remarks अपवृणोत्याच्छादयति इत्यपवरो गृहगर्भं पचाद्यच् . The word occurs in Pūrnabhadra's Pañcatantra (Book I, p 120)—कारापवरके क्षेपिता. ; अपवरकस्थापितविपुलपेटाभ्यन्तरात् *ibid*, p 107

अपष्ठु (adv) 17. 6, falsely, wrongly (अपष्ठु पठत: पाठ्यमधिगोष्ठि शठस्य ते). Nārāyana says अपष्ठु प्रतिकूलम्, in a contrary or hostile manner.

अपादान 22 141, source, cause (गण्डपिण्डद्वन्द्वापादानदानद्रवलव) , 17. 118, a point of departure (आगच्छतामपादानं स स्वयंवर एव न·).

अभिजन 11. 51, one's native country (तन्मात्रदैवतजनाभिजनः स देश). Amara says 'कुलेऽप्यभिजनो जन्मभूमावप्यथ...........'

अभ्रपुष्प 5. 127, water

अभ्रमुकामुक 1. 108, अभ्रमुवल्लभ 12. 85, { the Airāvata elephant, Abhramu being his wife The word अभ्रमु occurs in Haravijaya 31 29—प्रेमास्पदाभ्रमु, which refers to the Airāvata elephant, in Yaśastilaka 1 157—श्रीमत्यभ्रमु वारले च सुतनो मा मुञ्चतात्मप्रियान्, in Surathotsava 4 46—असौ कुथेन प्रथितामभिख्यामध.करोत्यभ्रमुवल्लभस्य.

अमुद्र 3 86, limitless (अमुद्रदारिद्र्यसमुद्रमग्नाम्).

अम्बिका 7 98, the poet refers to the nine Ambikās or the goddesses more commonly known as the Mātrs As has been pointed out by Avalon in the Introduction (p 35) to Prapañcasāra Tantra, the Mātrs are seven—Brahmānī, Rudrānī, Kaumārī, Vaisnavī, Vārāhī, Aindrī and Cāmundā or Mahābhairavī, usually eight are spoken of and sometimes nine, the others being Aparājitā and Nārasimhī It should be, however, noted that there are occasional variations in the list of the Mātrs Skandapurāna (Kāśīkhanda) mentions the following nine ब्रह्माणी, वैष्णवी, रौद्री, वाराही, नारसिंही, कौमारी, माहेन्द्री, चामुण्डा and चण्डिका (83 33 of Uttarārdha) Nine Mātrs are invoked in the Mātr hymn found in Devīpurāna (chap 87) and the worship of the following nine is prescribed in Brahmavaivartapurāna (Prakrtikhanda) 64 87-88 in connection with the Durgā cult—वैष्णवीश्चैव ब्रह्माणी रौद्रा माहेश्वरी तथा। नारसिंहीश्च वाराहीमिन्द्राणी कार्तिकी तथा॥ सर्वशक्तिस्वरूपाश्च प्रधानां सर्वमङ्गलाम्। नवं शक्तीश्च सपूज्य घटे देवांश्च पूजयेत्॥

Devībhāgavata, on the other hand, mentions eight Mātrs, namely, ब्राह्मी, माहेश्वरी, कौमारी, वैष्णवी, वाराही, इन्द्राणी, चामुण्डा and महालक्ष्मी (12 11 57, 58). The characteristics of these eight are described in detail in the Nityāsodaśikārnava belonging to Vāmakeśvara Tantra (8. 126 ff.), which goes on to say एवं ध्यात्वा यजेद्देताश्च`शी त्रिपुरां तत.. The eight Mātrs men-

tioned above are enumerated also in Prapañcasāra Tantra 7. 11, and invoked in the Karnejapa hymn found in Kulacūdāmani Tantra (chap 3) Devībhāgavata in another place (9 50) enumerates the eight Mātrs, but here Nārasimhī is substituted for Mahālaksmī In the list of the eight Mātrs in Devīpurāna (37 83-90), Rudrānī takes the place of Nārasimhī or Mahālaksmī, the other names being the same as in Devībhāgavata Eight Mātrs are mentioned in Lingapurāna (Pūrvārdha 82 96), in which a new name appears, Āgneyikā in place of Mahālaksmī or Nārasimhī or Rudrānī The eight Mātrs mentioned in the Mantramahodadhi of Mahīdhara (compiled from earlier sources) are Brāhmī, Nārāyanī, Māheśvarī, Cāmuṇḍā, Kaumārī, Aparājitā, Vārāhī and Nārasimhī (3 17, 18) There is another list in 1 64, 65, which agrees with that found in Devībhāgavata 12 11 (see above) Varāhapurāna (chap 27) describes the origin of the eight Mātrs in the course of Śiva's fight with the Andhaka demon, and gives the following names Yogeśvarī, Māheśvarī, Vaisnavī, Brahmānī, Kaumārī, Māhendrī, Vārāhī and Yāmī (Yamadandadharā)[1] Kathāsaritsāgara refers to a group of Mātrs headed by Nārāyanī, the other names being not mentioned (महन्नारायणीमुख्यं मातृचक्रं समागतम् (56 76). Here the Mātrs are described as being accompanied by Bhairava The Mātrs figure prominently in Tāntric ritual They are invoked also during the Ordeal of Balance (घटदिव्य). Vyavahāramayūkha (p 65, Kane's ed) says मातर इहागच्छतेह तिष्ठतेति मातृरावाह्य। ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा। वाराही च तथेन्द्राणी चामुण्डा सप्त मातर.॥[2] Hemacandra's Dvyāśrayakāvya (1 59) refers to a मातृवेश्म or a household temple for the worship of the Mātrs (Comm says सप्तानां

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1 Visnudharmottara Purāna (Part I, chap 226), on the other hand, enumerates a l·ge number of Mātrs created by Śiva to destroy the magic forms of Andhaka that arose from the latter's blood

2 This enumeration is based on a quotation from Pitāmaha given in an e lier section (p. 53)

मातॄणां देवतानां गृहम्), and it is interesting to find that the marriage rites take place in the मातृवेश्म.

अरित्र 12 71, (1) an armour, (2) an oar Nārāyana remarks—अरिभ्यस्त्रायत इत्यरित्रं कवचम्

अरीण, full (स्वरमध्वरीणतत्कण्ठ 6 65), complete, perfect (गुणैररीणै 15 8) From रीण (री—रीयते+क्त). 'ओरीङ् क्षरणे.'

अर्धसमस्या 4 101, a verse of which the first half is spoken by one person and the second half by another Verses 4 102—9 are examples of Ardhasamasyā See Trans

अवकेशिन् 17 142, fruitless (भक्तिर्भूतावकेशिनी); 9 131 (कदर्थना: सुरेषु रागप्रसवावकेशिनी), 2 45, barren (as a tree)—विफलं पुष्पमिवावकेशिन.

अवच्छटा 16 64, a playful movement (अवच्छटा कापि कटाक्षणस्य). Nārāyana explains the word as भङ्गिपरम्परा. Cāndūpandita says अवच्छटा विक्षेप:.

अवरोह 11 30, a branch root of a banyan tree (न्यग्रोधमात्मभरथारमिवावरोहै) Cf Kauśikasūtra 7 57 6—पालाशं दण्डं ब्राह्मणाय प्रयच्छति .. न्यग्रोधावरोहं वैश्याय (in connection with Upanayana)

अवारीकृत 16. 26, brought near (जवादवारीकृतदूरदृक्पथ). From अवार, the near bank of a river.

अश्वतर 10. , (1) a mythical serpent, (2) a mule

अष्टवर्ग 119, an astrological calculation for determining the character of a birth (शुभा वर्गस्त्वदनङ्गजन्मन·) The word occurs in a verse which is in all probability an interpolation See Notes

असंवर 1 53, irresistible (असंवरे शम्बरवैरिविक्रमे).

आजानिक 15 54, inborn, natural (आजानिकरागभूमिता) Nārāyana says जननं जन न जनोऽजन· अजनेन निर्वृत्त· स्वभावेन सभूत: आजानिक, 'तेन निर्वृत्तम्' इति ठक् Cf. आजानसिद्ध Śāmkarabhāsya says तथा स्मृतिरपि . .. योगिनामपि युगपदनेकशरीरयोगं दर्शयति, किमु वक्तव्यमाजानसिद्धाना देवानाम् 1 27, where Bhāmatī explains the word as स्वभावसिद्ध Cf Śaṁkaradigvijaya 13. 19—स एव .....आजानसिद्धोऽर्हति सूत्रभाष्ये वृत्तिं विधातुं भगवन्नगाधे. For आजानिक cf Anyāpadeśaśataka (verse 5)—हे पीयूषमयूख धराध्वरभुजां राजा त्वमाजानिक. (Kāvyamālā, Part IX).

आत्मभू 8 105, the god of love

आनद्ध (n) 15 16, drums and similar instruments (अमानमानद्धमियत्तया-ध्वनीत्).

आन्त पुरी 19 65, a maid servant of the inner apartments Cāndūpandita reads आन्त पुरिकी. Nārāyana mentions this as a variant and says अन्त पुरशब्दात् 'अन्त पूर्वपदाट्ठञ्' इति भवार्थे ठञ्.

आपोशान 19 28, the custom of drinking before a meal some water from the hollow of the palm by stretching out the little finger, keeping the other fingers closed (मिहिरकिरणाभोगं भोक्तुं प्रवृत्ततया पुर·, कलितचुलुकापोशानस्य ग्रहार्थमियं किमु। इति विकसितैनैकेन प्रागूदलेन सरोजिनी, जनयति मतिं साक्षात्कर्तुर्जनस्य दिनोदये ॥) The word is spelt also अपोशन, अपोशान and आपोशन It is believed that the Āpośāna ceremony turns the food into nectar, and should be accompanied by the appropriate formula Cf अपोशानं तु गृह्णीयात् सर्वतीर्थमयं हि तत्। अमृतोपस्तरणमसि विष्णोरन्नमयस्य च ॥ Brahmapurāna quoted in Vīramitrodaya (Āhnikaprakāśa) Cf यथान्यायं पूजयित्वा शाकल्यो भोजनं ददौ। आपोशनं करे कृत्वा परशुर्वाक्यमब्रवीत् ॥ Brahmapurāna 163. 18.The custom is prescribed in Yājñavalkya 1 31—कृताग्निकार्यो भुञ्जीत वाग्यतो गुर्वनुज्ञया। अपोशनक्रियापूर्वं सत्कृत्यान्नमकुत्सयन् ॥ Mitāksarā says अपोशनक्रियाम् अमृतोपस्तरणमसीत्यादिकां पूर्वं कृत्वा भुञ्जीत Aparārka says उपनयनकाल आपोशा(श)नप्रैषोक्ता क्रिया आपोशा(श)नक्रिया. Cāndūpandita says—आपोशानस्य (v r अपोशानस्य) अन्नाऽनग्नाऽमृतीकरणार्थस्य आचमनस्य ग्रहार्थं ....। यो भोक्तुं प्रवृत्त स प्रथममापोशानं गृह्णाति। तदुक्तम्—अपोशानेनोपरिष्टादधस्तादश्नता तथा। अनग्नममृतं चैव कार्यमन्नं द्विजन्मना ॥ Vidyā says कलितं गृहीतं चुलुकेन प्रसृतेन यदपोशानं भोजनादौ पानीयप्राशनं तस्य ग्रहार्थमाचमनार्थम्। य किल प्रथमं भोक्तुं प्रवर्तते स आदावपोशानं गृह्णाति. Nārāyana says आपोशानग्रहीता करकमले एका कनिष्ठामङ्गुलिं प्रसारयति, अन्याश्च सङ्कोचयतीति सम्प्रदाय·. Narahari makes a similar remark

The word आपोशान is extremely rare in Kāvya literature It is used also in Anargharāghava 7 96—ध्रुवमिह चतुरम्भोनिधिरचितापोशानकर्मणि मुनीन्द्रे। भक्ष्यमन्यानि किमपि चकम्पिरे सप्त भुवनानि ॥ Rucipati remarks भोजनारम्भचुलकरूपमापोशानम्. The word occurs in its Prākrta form in Koūhala's Līlāvaī (verse 8) ओसावणि व्व पीया

सत्त वि चुलुयट्ठिया उयही. उसायणि and ओसायणि are given as variants Another form is ओसाअणं. See Upadhye's Notes, p 324

आभ्र 6 62, from अभ्र, mica (चन्द्राभमाभ्रं तिलकं दधाना) Cf Nava-sāhasānkacarita 15. 7—धवलाभ्रकच्छुरितभित्तिलिखितललिताङ्गना ....

आरकूट (n) 9 28, a kind of brass (पित्तल).

आर्यपुत्रीय 9 68, relating to a high-born person, noble

आलि (f), (1) 'a ridge or mound of earth crossing ditches or dividing fields etc' (Monier-Williams), (2) a causeway, a bridge, as in 22 28 (रामालि 'Rāma's Bridge', i e, Setubandha). In Assamese आलि is used in the first sense and means also 'a road'

आलिङ्ग्य 7. 66, (1) adj, worthy of being embraced, (2) n (m), a kind of drum described as having the shape of the tail of an ox

आलेपन, (1) flour water (पिष्टोदक). विधुमालेपनपाण्डुरम् 2 26 Nārāyana and Narahari remark 'अईपण' इति लोके प्रसिद्धम् (2) an application of paint or whitewash आलेपनदानपण्डिता 15 12 Here the word is variously explained See Notes Nārāyana and Īśānadeva say that आलेपन is rice paste mixed with turmeric, a composition which seems to have been used in painting walls and floors Cf Bengali आल्पना.

आसेचनक 3 119, extremely charming, that which never satiates, but gives unlimited satisfaction (त्वल्लोचनासेचन स्तदस्तु नलास्यशीतद्युतिसद्वितीय). Amara says तदासेचनकं तृप्तेर्नास्त्यन्तो यस्य दर्शने. There is another form of the word —असेचनक. Cāndūpandita explains the verse in accordance with both the forms आसेचनक and असेचनक. He says चन्द्र· नलस्य आस्यमेव शीतद्युति: तेन सहद्वितीय सन् तव लोचनयोरासेचनक. आनन्दसेककर्ता अस्तु। अथवा तव लोचनयोरसेचनकः अस्तु अतृप्तिकरोऽस्तु । यदि नलमुखेन सहितोऽभूत् तथापि तव विलोकयन्त्याः तृप्तिर्न भविष्यति। "तमसेचन' प्राहुस्तृप्तिर्यस्य न जायते" (Halāyudha's Abhidhānaratnamāla 2 195) । यस्य स्वाद्यमानस्य वस्तुन· तृप्तिर्न जायते, किन्तु तृष्णैव वर्धते सः असेचनकः। तत्र हि द्विधा व्याख्यानम्। (न) सिच्यते आप्याय्यते सुभोजनेनापि इति व्युत्पत्त्या, तथा न सिच्यते आप्याय्यते दर्शनेन च व्युत्पत्त्या असेचनको भक्षयिता भक्ष्यं

च। कर्तरि सबन्धे च षष्ठीविधानात्। अतो हलायुधेन कर्तृप्रकरणे पाठे कृतेऽपि[3] आवृत्तिव्याख्यया स्वीकृतम्। असेचनकशब्दस्य[4] आस्वाद्यकर्मविषयत्वमेव अत्र व्याख्येयम्। The word ın the form असेचनक thus means (1) ınsatıable (speakıng of a person), (2) somethıng whıch faıls to satısfy by ıncreasıng the desıre for ıt The form आसेचनक ıs the more common, and the other commentators explaın thıs form only Ksīrasvāmın ın hıs comm on Amara says आसिच्यते आप्याय्यते दृगनेन आसेचनकं यस्य दर्शनात् दृक् न तृप्यति. The word ıs repeated many tımes ın the Śatasāhasrıkā Prajñāpāramıtā (B I), p 23 ff —तत्र जाम्बुद्वीपकाना मनुष्याणां तत्तथागतस्यासेचनकदर्शन-मात्मभावं दृष्ट्वा एतदभूदस्माकं पुरतस्तथागतो निषण्णो धर्मं देशयति and so on It occurs also ın Yaśastılaka (chap 1, p 176) आसेचनकावलो-कनयोरावयो, ın Harsacarıta (chap 1)—आसेचनकदर्शनं.... .नगारम्. The form असेचनक occurs ın Haravıjaya 27 76 —असेचनकदर्शनया. Alaka ın hıs comm quotes the followıng definıtıon—'न गम्यते येन तृप्तिस्तदसेचनकं विदु'. Cf Dharmaśarmābhyudaya Kāvya 2 4 तदङ्गरूपामृतमक्षिभाजनैर्यदृच्छयासेचनकं पपु स्त्रिय.

आस्थानपट्ट 10 57, a throne (आस्थानपट्टं रसनां यदीयां जानामि वाचामधिदेवताया.)

आहृत 18 2, artıficıal, not ınborn (आहृता हि विषयैकतानता ज्ञानधौतमनस न लिम्पति).

इक्षु 20 21, thıs ıs the correct readıng for इन्दु found ın Nārā-yana See Notes. Nārāyana, however, mentıons इक्षु as a varıant and explaıns ıt as a kınd of bamboo –इक्षुर्वंशविशेष·, तत्रोत्पन्नस्य मौक्तिकस्य वैद्यकनिघण्टौ शैत्यं माधुर्यं पित्तोपशमकत्वं चोक्तम्। वंशान्मौक्तिकोत्पत्ति. प्रसिद्धा पूर्वमुक्ता च. Cāndūpandıta takes इक्षु ın ıts usual sense of 'sugarcane', but the reference to pearls (मौक्तिकैरिन्दुकुक्षिजै.) makes ıt practıcally certaın that the word here means 'bamboo' as stated by Nārāyana There are frequent references to pearls beıng found ın certaın bamboos Cf Naısadha 22 105—विदर्भभूमीपतिवंशमुक्ता (Nārāyana says वंश: कुलमेव वंशो वेणुस्तत्र जाता मुक्ता) Cf also Yogavāśıstha (Sthıtıprakarana) 35 11

3 Ms A reads कर्तृप्रकरणपाठे अपठितेऽपि.

4 Ms आसेचनक.

—धृतावन्तर्विरूढाया मुक्तायामिव कीचके, मुक्ताफ˙ यथा वेणावहंकारस्तथा तनौ *ibid*, 53 23

इङ्गाल 1 9, charcoal (निजस्य तेज शिखिन परश्शता वितेनुरिङ्गालमिवायशः परे) The reading इङ्गाल is found in Nārāyana and Malli Cāndūpandita (Ms A) reads अङ्गाल, but Ms C reads इङ्गाल. Vidyādhara reads अङ्गार, but the accompanying Text has अङ्गाल. Īśānadeva reads अङ्गाल and mentions अङ्गार as a variant Narahari reads अङ्गार and mentions इङ्गाल as a variant Both Malli and Nārāyana remark that इङ्गाल is a vernacular word (भाषाशब्द or देश्यशब्द). The word is, however, included in the Vaijayantī lexicon (अङ्गारोऽस्त्री प्रशान्तार्चिरिङ्गाल कारिकाग्निविट्), but it is extremely rare in Sanskrit literature It is found in Appayadīksita's Siddhāntaleśasamgraha (chap I)—तथाहि इङ्गालादौ चक्षु सप्रयुक्ते तदीयनैल्यादिरूपविशेषदर्शनसामग्रीसत्वान्न रजताध्यास (Chowkhamba ed, p 228 1916) The expression इङ्गालकम्म is found in Ardhamāgadhī (Uvāsagadasāo, chap 1)

ईषल्लभ 12 93, easily available

उत्सर्पिन् 11 77, overflowing (उत्सर्पिणी न किल तस्य तरङ्गिणी या) Acc to Cāndūpandita, who refers to Visnupurāna, an उत्सर्पिणी river is one which overflows its banks See Notes

उत्स्वापगिरः 12. 25, words uttered during sleep

उद्गूर्ण 17 36, rising, overflowing (उद्गूर्ण इवार्णवौ). Nārāyana remarks 'गुरी उद्यमे' मर्यादाधारणे उद्यमत्यागिनीत्यर्थ·

उद्ग्रीविका, standing on tiptoe रोमाणि ...... वरश्रियं वीक्षितुमुत्सुकानि, उद्ग्रीविका-दानमिवान्वभूवन् 14 53, आश्रितोद्ग्रीविकम् 16 122 Cf Vāsavadattā -कामिमिथुननिधुवनलीलादर्शनार्थमिवोद्ग्रीविकाशतदानखिन्नेषु ..... प्रदीपेषु·

उद्देश 10 81, in उद्देशपर्वण्यपि लक्षणेऽपि द्विधोदितैः षोडशभिः पदार्थैः. Both उद्देश and लक्षण are terms of the Nyāya philosophy The former means 'enunciation' and the latter 'definition' The Vātsyāyana Bhāsya 1 1 2 says नामधेयेन पदार्थमात्रस्याभिधानमुद्देशः, तत्रोद्दिष्टस्यातत्त्वव्यवच्छेदको धर्मो लक्षणम्

उद्धृ, in वेदानुद्धरताम् 17. 163· (वेदानुद्धरतां तत्र मुखादाकर्णयन् पदम्), 'to draw out', to recite the Vedas according to the different

methods of readıng, Pada, Krama, etc See Trans Nārāyana says वेदानृगादीनुद्धरता गुणनिका कुर्वताम् Jınarāja says वेदानां पदशो गुणनिकां विदधताम्. Gunanıkā ıs 'repetıtıon' as ın Māgha 2 75 Hemacandra ın hıs Anekārthasamgraha (4 10) gıves पाठ-निश्चय (determınatıon of a partı cular readıng) as one of the meanıngs of गुणनिका.

उद्वेग 7 46, (1) n a betel nut, (2) m anxıety (उद्वेगरागादिमृजावदाता.). Cf Āryāsaptaśatī (verse 287) —दलितोद्वेगेन सखि प्रियेण लभ्नेन रागमावहता। मोहयता शयनीयं ताम्बूलेनेव नीतास्मि॥ Comm says भञ्जितक्लेशेन। पक्षे चूर्णीकृतपूगवता

उदयभास्कर 18 103, a kınd of camphor Cāndūpandıta remarks that ıt ıs found ın Gauda

उन्मत्त 3 98, (1) n the Dhattūra flower, (2) adȷ mad (उन्मत्तमासाद्य हर· स्मरश्च द्वावप्यसीमां मुदमुद्वहेते).

उपकारिका 6 36, 'a royal tent' acc to Ksīrasvāmın on Amara 2 2 10 who calls ıt a 'royal mansıon' (राजसदन) Hemacandra (comm on Abhıdhānacıntāmanı) follows Ksīrasvāmın Acc to Mankhakośa, ıt ıs 'a tent' Halāyudha (Abhıdhānaratnamālā 2 135) calls ıt 'a dwellıng-place (गृहस्थान) of kıngs'. Here, ıt mıght mean 'a pavılıon' or perhaps 'the ınner court of a palace' See Trans

उपकार्या 15 1, same as उपकारिका Here ıt means 'a royal tent' Nārāyana says पटमयद्रव्यादिरूपाम् उपकार्याम्.

उपघ्न (m) 17 142, a shelter, a restıng place, here used figuratıvely (नलस्यास्मदुपघ्ना सा भक्ति). Used also in 19 11—नयति.... मघवप्रासादस्य प्रघाणमुपघ्नताम्.

उपज्ञ 17 90, one that knows (नानादेशजनोपज्ञाः प्रत्येषि न कथाः कथम्) Nārāyana says नानादेशजन उपज्ञ. अनुभविता यासां ता सर्वसाक्षिका इत्य

उपज्ञा 3 64, first knowledge, ınventıon (मृषानभिज्ञरसज्ञतोपज्ञसमज्ञम्). The classıc example ıs पाणिन्युपज्ञमाकालप व्याकरणम्। पाणिनेरुपज्ञानेन प्रथमत· प्रणीतम् Kāśıkā 2 4. 21 Here, the bırd's fame ıs saıd to be the उपज्ञा of, that ıs, created by hıs truthfulness See Nārāyaṇa and extracts from Cāṇḍūpaṇḍıta.

उपदेह 10 97, smearing, painting (देहो ।देह।त् कि(णैर्मणीनाम्).

उपनिधि 15 58, a deposit In Smrti it means a thing left in the care of some one in a sealed box without disclosing the nature of the contents, the article is to be returned to the owner exactly in the same condition See Yājñavalkya 2 5 The word is here used simply in the sense of a 'deposit'— लापली गेपनिधिर्गरुत्यज स यैरपालापि कलापिसंसद .

उपवर्तन 11 28, a country (स्वभौममेतदुपवर्तनमात्मनैव).

उपाधि 1 4, a qualifying attribute, विशेषण (अधीनिबोधाचरणप्रचारणैर्दशाश्चतस्रः प्रणयन्नुपाधिभिः) See also Notes and Extracts The Viśvaprakāśa says उपाधिर्धर्मचिन्तायां कैतवेऽपि विशेषणे The word is used in this sense in Bhāgavata 1 9 25 ff.—अपृच्छद्विविधान् धर्मान्नृषीणामनुश्रृण्वताम् । पुरुषस्वभावविहितान् यथावर्णं यथाश्रमम् । वैराग्यरागोपाधिभ्यामाम्नातोभयलक्षणान् ॥ दानधर्मान् राजधर्मान् मोक्षधर्मान् विभागशः । (Comm says वैराग्यरागाभ्यामुपाधिभ्यां क्रमेणाम्नातमुभयं निवृत्तिप्रवृत्तिरूपं लक्षणं येषां तान्), also in Ahirbudhnyasamhitā 20 11, 12— शिष्यायाच्छलवादिने । प्रत्यक्षाभिः परोक्षाभिरुपाधिभिरनेकधा । शोधितायैकरूपाय रहस्याम्नायगोपिने ॥

Nārāyana explains उपाधि as 'mode', 'category' (प्रकार). This meaning is particularly appropriate, as the Naisadha passage quoted above is based on Mahābhāsya 1 1 1 which says चतुर्भिश्च प्रकारैर्विद्योपयुक्ता भवति—आगमकालेन, स्वाध्यायकालेन, प्रवचनकालेन, व्यवहारकालेनेति It will be seen that Śrīharsa uses the word उपाधि in place of प्रकार With regard to the various modes of learning, अधीति of our poem corresponds to स्वाध्याय; बोध to आगम explained by Kaiyata as ग्रहण, आचरण to व्यवहार; and प्रचारण to प्रवचन (i e अध्यापन). उपाधि is used in the sense of प्रकार in the following passage of Rasagangādhara (chap 1)—इमं च (विप्रलम्भम्) पञ्चविधं प्राञ्चः प्रवासादिभिरुपाधिभिरामनन्ति । ते च प्रवासाभिलाषविरहेर्ष्याशापानां विशेषानुपलम्भान्नास्माभिः प्रपञ्चिताः (Benares ed, p 60)

उलूलु 14 51, a sound produced by women by blowing into the hollow of the palm on an auspicious occasion like a marriage (कापि प्रमोदास्फुटनिर्जिहानवर्णेव या मङ्गलगीतिरासाम् । सैवाननेभ्यः पुरसुन्दरीणामुच्चैरुलूलुध्वनिरुच्चचार ॥). Nārāyana remarks that the custom of making this sound is prevalent among the women of Gauḍa,

and the poet here refers to a custom of his own country (स्वदेशरीतिं कविनोक्ता) There is, however, nothing to warrant Nārāyana's statement, as references to the Ulūlu sound are found in writers belonging to various parts of India. The word is used by Murāri in his Anargharāghava in connection with Sītā's marriage[5] Murāri is believed to be a Kashmiri, but Rucipati in his commentary on the play remarks that the Ulūlu sound is made by women of the South on an occasion like a marriage[6] According to Mallinātha, the custom is prevalent in the North (उदीच्यानामाचार). The word उलुलु is found also in the Naranārāyanānanda of the Jaina writer Vastupāla who flourished in Guzarat in the thirteenth century, and is better known as a statesman He uses the word in his poem in connection with the marriage of Subhadrā and Arjuna[7] Amaracandra, a contemporary of Vastupāla, also uses the word in his Padmānanda Mahākāvya in the description of the marriage of the Jaina Tīrthamkara Rsabha[8] The Ulūlu sound has, in fact, been brought into special connection with the marriage festivities by certain later writers on Poetics Amaracandra and Arisimha in their Kāvyakalpalatā include Ulūlu among the topics to be described in connection with a marriage (1 5 86) Ulūlu is likewise included in the similar lists found in Deveśvara's Kavikalpalatā (3 36) and Keśavamiśra's Alamkāraśekhara[9]

5 वैदेहीकरबन्धमङ्गलयजु सूक्तं द्विजानां मुखे ।
नारीणां च कपोलकन्दलतले श्रेयानुलुलुध्वनि । 3 55

6 'उलउली' इति प्रसिद्धः ।...... दक्षिणदेशे विवाहाद्यवसरे स्त्रीभिरुलुलुध्वनि क्रियत इत्याचार· ।

7 मुदितमृगाक्षीमण्डलोलुलुनाद......15 17

8 इन्द्राण्युलुलुविलसत्प्रतिशब्दपूरैर्निःशेषदिङ्मुखभवद्धवलानुवाद. 9 68

9 Kavikalpalatā (B. I ed) says विवाहे .. भूषोलुलुत्रयीरवाः. Alamkāraśekhara (K. S. S) reads भूषातूर्यं, but the variant भूषोलुलु given in the footnote seems to be the correct reading In the enares edition of Kāviyakalpalatā (1931) भूषोलूल seems to be a mistake for भूषोलुलु.

The word उल्लु is onomatopoetic in origin Cf Greek *ololugē* 'any loud cry, mostly of a joyous kind (unlike Lat *ululatus*), used by *women* invoking a god' (Liddell and Scott). Similarly, *ololugmos* is often used for the jubilant or triumphal shout of *women* on particular occasions, as in Aeschylus *Agamemnon* 28, 595, *Choephoroi* 387 In Latin *ululare* means 'to cry, to shout', but *ululatus* often means 'a cry of lamentation' Cf '*feminarum ululatus*' The word उल्लु occurs in Chāndogya Upanisad 3 19 3 — अथ यत्तदजायत सोऽसावादित्य. तं जायमानं घोषा उल्लवोऽनूदतिष्ठन् ..... तस्मात्तस्योदयं प्रति प्रत्यायनं प्रति घोषा उल्लवोऽनूत्तिष्ठन्ति. Here the word means simply 'a loud shout' Śaṁkara takes it as an adjective and thinks it is a variation of उरुरु—घोषा शब्दा उल्लव उरुरवो विस्तीर्णरवा उदतिष्ठन्. Ānandagiri, on the other hand, says उल्लव इत्युत्सव-कालीना' शब्दविशेषा देशविशेषे प्रसिद्धा

उल्लोल 17 1, a wave (सुरा· सरस्वदुल्लोललीला जग्मुर्यथागतम्) Cf उल्लोल-वल्गिनीभिर्ज्वालाभि. Udayasundarīkathā, p 81

ऊर्ध्वक 7 66, a kind of drum, defined as यवमध्यस्तथोर्ध्वकः·

ऊहापोह 19 26, in .महासि महस्पते । पटिमवहनादूहापोहक्षमाणि वितन्वतामहह युवयोस्तावल्लक्ष्मीविवेचनचातुरीम्॥ ऊहा is elucidation and अपोह elimination Nārāyana says असत प्रकाशादेः प्रकटीकरणमूहा, सतश्च तिमिरादेरपोहो निराकरणम् Jinarāja remarks बुद्ध्यतिशयात् अनुक्तस्याप्यर्थस्य विचारणा ऊहा । उक्तस्यापि दूषणाविष्करणेन परिहारोऽपोहस्तत्र क्षमाणि वस्तुनो. सामान्यविशेषादिनिर्णीतिदक्षाणि. ऊहा is thus the power to discover and comprehend the hidden aspects of the matter under discussion, while अपोह is the application of the critical faculty involving the rejection of what is objectionable Both ऊह or ऊहा and अपोह are included among the eight Dhīgunas or intellectual qualities, the others being श्रवण, ग्रहण, धारण, अर्थविज्ञान etc Cf. Hemacandra's Dvyāśraya Kāvya 1 182—धामाष्टाना धीगुणानाम् and commentary thereon The eight qualities are somewhat differently enumerated in the Ratna commentary on the Pāśupata work Ganakārikā, and collectively known as Vāsa in the Pāśupata system ग्रहणधारणोहापोहविज्ञानवचनक्रियायथान्यायाभिनिवेशाना वास

इति संज्ञा तान्त्रिकी शिष्टे कृता। ....एकदेशश्रवणात् तन्न्यायेनापूर्वार्थप्रतिपत्तिसामर्थ्यमूह । आचार्यदेशीयैरुक्तार्थानां युक्तायुक्तप्रविभागेन प्रतिपत्तित्यागसामर्थ्यमपोहः (G. O S., p. 17)

ऊहापोह combined means 'full discussion', 'consideration of the pros and cons' (Apte) The expression occurs in Ahirbudhnyasamhitā 20 1—वेदवेदान्ततत्त्वज्ञो विद्यास्थानविचक्षण. । ऊहापोहविधानज्ञो दैवपित्र्यक्रियापर ॥ ; in Nātyaśāstra 33 12—तन्त्रीभि. पणव चैवमूहापोहविशारद. (K. S S), also in Visnudharmottarapurāna (द्वितीयखण्ड) —इङ्गिताकारतत्त्वज्ञऊहापोहविशारद 6 5 (मन्त्रिलक्षण). Haradatta on Gautamadharmasūtra 3 10 46 explains ऊहविद्भिः as ऊहापोहकुशलै..

ऋभुक्षिन् 5 73, a name of Indra (ऋभुक्षा).

एकधुरीग, lit bearing the same burden (एकधुरा+ख), similar (तत्कण्ठनालैकधुरीणवीण 6 65), belonging to the same rank (लोकपालैकधुरीण 10 90) Cf Anargharāghava 1 39—कूर्मराजभुजगाधिपगोत्रग्रावदिक्करिभिरेकधुरीण (रघुवंश·).

एकपादिका 1 121, standing on one leg (अथावलम्ब्य क्षणमेकपादिकां........... खग).

ऐन्दव 11 76, a moon-worshipper

औपसन्ध्य 22 56, belonging to the time just before the evening (रश्मिभिरौपसन्ध्यै·).

कक्षा 6 81, a point of excellence (जागर्ति कक्षा किमतः परापि). Nārāyana explains the word as उत्कर्ष, Mallinātha as उत्कृष्टावस्था, Cāndūpandita as प्रतिष्ठाकोटि.

कच्छ (m), marsh, marshy ground, in कच्छतृण 8 101, grass growing on watery soil, in कच्छरुहा 5 7, explained by Nārāyana as 'a flowering creeper', or 'Dūrvā grass' (अद्भिः पाद्यमर्घ्यमथ कच्छरुहाभि).

कट 22 66, a funeral ground (कटभस्मपाण्डु).

कदन 4 8, 14 99, pain

कपटकुड्य 18 18 in कपटकुड्यता. The word occurs in a verse not found in the earlier commentators Nārāyana explains it as meaning a coloured window curtain (तण्डुलचूर्णादिमण्डलितं चित्रमयं वस्त्रं कपटकुड्यम्। दिवोष्मभिया गवाक्षेषु चित्रपटा ध्रियन्ते etc). The

literal meaning 'a counterfeit wall' is also applicable. See Trans.

कपोलपत्र 7 60, ornamental designs painted on the cheek (कपोलपत्रान्मकरात् सकेतु.).

कम्बल 10 8, (1) a mythical serpent often mentioned in the Purānas, (2) a blanket

करम्भ (m) 4 64, a preparation of curds mixed with rice or barley-meal Nārāyana says it is दधिभक्त. Haradatta in his comm on Āpastambadharmasūtra 1 5 17 19 where the word occurs remarks—करम्भो दधिसक्तुसमाहार करम्ब इति प्रसिद्ध. । वेदेऽप्युभयं भवति । "यत् करम्भैर्जुहोति धाना कारम्भ परिवाप" इति. The form करब is used in Prākrta Cf भिण्णम्मि करबय-डेरयम्मि Līlāvaī of Koūhala, verse 1110 (see Upadhye's Notes, p 373) From करम्ब comes करम्बित 'intermingled', 'blended', 'pervaded', e g, in Naisadha 1 85 (करम्बिताङ्गी मकरन्दशीकरै), 11 44 (नृणा करम्बितमुदाम्); 9 102 (क्रिया प्रियाया ललितै करम्बिता), 16 94 (बिन्दुभिकरम्बितम्), 1 115 The form करम्ब is used in 21 139 (घर्माम्बुशीकरकरम्बनम्)

करुण 1 88, 15 31, a variety of the citron tree, the shaddock (करुणस्य कुड्मलै .... कुटिला कचच्छटा) It is a small tree with whitish, sweet-smelling flowers in bunches

करोति 18 60, ऊरु करोति (in तत करोमि भवदूरुम्), 18 134, चरणौ करोति (in भूय एव चरणौ करोतु वा), massage, caress, fondle Vidyādhara remarks ऊरुकरणं देशभाषया ऊरुसमालम्भे वर्तते. He makes a similar remark on चरणौ करोतु.

कलम्ब 3 120, a mature sprout, the middle sprout of a leaf (तवाधरो रज्यति यत्कलम्ब). Nārāyana says कलम्बो मध्यमाङ्कुर: । रज्यत्यारक्तो भवति । प्रथमाङ्कुरापेक्षया मध्यमाङ्कुरस्यातिरक्तत्वात्. Narahari says कलम्बो नाल: Malli following Amara explains the word as नालिका किसलयका० इत्यर्थ . Nārāyana quotes Viśvaprakāśa 'कलम्ब. सायके नीपे नाले शाके कलम्ब्यपि'. The reading in the printed edition (Chowkhamba, p. 107) is corrupt—कलम्ब:...नाऽलिशाबकलब्यपि ! Īśānadeva says कलम्ब: प्रकाण्ड कन्दल.; and remarks (probably quotes from some other commentary)—यस्य वृक्षस्य पत्रद्वयादूर्ध्वं कलम्ब मयूरपिच्छिका

कलरव 18 22, a pigeon The word occurs in this sense in Āryā-saptaśatī (verse 597) —कलरव. क्वणति, also in Dharmaśarmā-bhyudaya Kāvya 10 31—तरुतीरनिकुञ्जवेदीवियामठे कलरवक्रमपाठकेषु.

कला in 21 127 means (1) art, (2) a peg of a lyre See Notes

कलाद 8 99, a goldsmith (वयं कलादा इव दुर्विदग्धं त्वद्गौरिमस्पर्धि दहेम हेम) Hemacandra derives the word thus—कला आदत्ते कलाद, कलं सुवर्णकालिकाम् आद्यति आखण्डयति वा, अत एव कलं धौतं यत्रेति कलधौतम् Cf कषाश्मनेव श्यामेन मुखेनाधोमुखेक्षण । काव्यहेम्नो गुणान् वक्ति कलाद इव दुर्जन ॥ Tilakamañjarī, कामानलेन मलयानिलबोधितेन कारु कलाद इव शीतकर प्रताप्य Mukundānanda Bhāna (verse 255), कलादश्चामीकर Harsacarita (chap 1)

कलिद्रुम 17 213, the Bibhītaka tree from which dice were made

कलिप्रिय 6 65, the sage Nārada (कलिप्रियस्य प्रियशिष्यवर्ग)

कल्पग्राम 20 105, a sacred site near Badarikāśrama Cf Varāha-purāṇa 162. 67, 68—

कल्पग्रामेण किं तस्य वाराणस्यां च वा शुभे ।
मथुरा तु समासाद्य य कश्चिन्म्रियते भुवि ॥
अपि कीट. पतङ्गो वा जायते स चतुर्भुज ॥

Kalpagrāma is sacred to the Vaisnavas It is stated in Padmapurāṇa (Uttarakhanda 71 307) that the hymn to Visnu containing his thousand names will, in the Kali Age, be taken to Kalpagrāma by Nārada The word is found also in Yaśastilaka (chap 2)— कल्पग्राममिव परिपूरितकामम्; but the commentator takes it in the sense of 'heaven'. Śrīharsa says साश्रुणोत्तस्य वाग्भागम्....... । कल्पग्रामातपनिर्घोष बदरीव कृशोदरी ॥ 20 105.

कादम्बिनी 21 153, a bank of clouds.

कामशर 18 6; 21 37, lit Cupid's arrow, a kind of incense The following definition is cited by Nārāyana under 18 6—पुरसर्जा-भयालाक्षानखाब्जादिजटागदै. । समै· समधुभिर्धूपो मत. ामशराभिध: ॥ इति कामशरो धूप·.

कारीरी 17 94, a Vedic rite performed to bring rain (पुत्रेष्टिश्येनकारीरीमुखा दृष्टफला मखा·). The rite is called कारीरी, because flour made from a plant named Karīra is mixed with honey and used in

making balls (पिण्डी) for the purpose of oblations A characteristic feature of the rite is that the sacrificer puts on black clothing, a symbol of the colour of the rain clouds The Maruts are addressed as follows— रमयत मरुत श्येनमायिनं मनोजवस वृषग॒< सुवृक्तिम् The flour is mixed with honey by addressing the waters, of which eleven names are recorded See Taittirīyasamhitā (Ānandāśrama ed) 2 4 7 ff and Sāyana thereon As regards Karīra, Sāyana describes it as the sprout of a creeper resembling the Soma plant In another place (1 8 3) he says that according to some, it is the fruit of the date palm The usual meaning of the word is 'bamboo-shoot' Cf Naisadha 5 14, 9 12, Māgha 4 14 (वंशकरीरनी).

The Kārīrī is called मेघवृष्टि by Hemacandra in Dvyāśraya Kāvya 8 105 —मेघवृष्टिवदटव्यनुयाजै॰. Comm says मेघवृष्टि कारीरीि ....तस्यां चानुयाजाख्यास्त्रय आहुतिविशेषा न दीयन्ते इति श्रुति .

कार्मण (n) 11 69, 104, a charm prepared with herbs (द्रोण: स तत्र वितरिष्यति .. .. सौभाग्यकार्मणमयीमुपदा , जगद्विजयका र्मणमस्य पश्य..... मर्णि). Yaśastilaka (chap 3) refers to the herbs used for the purpose of कार्मण—कार्मणानेकजटाजातिजटितकण्ठिकावगुण्ठनजठरकण्ठनाल: (Comm says कार्मणा वशीकरणादिप्रयोगा......... जटा मूलानि तासा जातय, प्रकारा॰ etc) The word is used in Mankhaka 3 12—वशंवद .... ..श्रि या. कार्मण मेयुक्तिभि: .. . हरि॰ , in Dharmaśarmābhyudaya 15 59—ताम्यति स्म सुरते न कथंचित् प्रेमकार्मणवशेव कृशाङ्गी, in Vatsarāja's Kirātārjunīyavyāyoga (verse 9)—अ प्रयोगपरिकर्मणि मन्त्रयोगं व्रीडाकर तमपि कार्मणमेव मन्ये. The word is often used in the sense of 'a magic influence', 'something that charms or captivates', e g , in Māgha 10 37—कार्मणत्वमगमन् रमणेषु ; in Anargharāghava 3 16— निर्माय कार्मणमृचामघमर्षणीनामुन्मार्जनीजगदघानि तवाद्य वाच ; in Dharmaśarmābhyudaya 17 12 —सा..........शृङ्गारभूवल्लभराजधानी न्मन कार्मणमेकमेव ; in Vikramānkadevacarita 8 2; 9 69— करहाटपते. पुत्री त्रिजगन्नेत्रकार्मणम् ; लावण्यमाणिक्यरुचिच्छटेयमियं मन:कार्मणचूर्णमुष्टि॰. Cf. also कान्ति॰ क्वापि निखिलनयनाकर्षणे कार्मणज्ञा in a verse quoted in Rasagangādhara (Benares ed , p. 5)

Strictly speaking, कार्मण is what is known as मूलकर्म, a magic rite with roots or herbs to bring some one under the influence of another Ksīrasvāmin says मूलैरोषधिभिर्यद्वशीकरणं तत्, कर्मैव कार्मणं, तद्युक्तात् कर्मणोऽण् Rucipati on Anargharāghava 3 16 explains it as आभिचारिक. Gopīnātha in his Samskāraratnamālā, Vol I (Ānandāśrama ed, p 540), while referring to certain popular observances in the bride's chamber in a marriage, quotes a Śānkhāyanabhāsya to the effect that some women practise on the occasion Kārmana or magical rites, which the bridegroom should avoid These rites were most probably designed to make the bridegroom subservient to his future wife

कालखण्ड 1 84, liver (स वृन्तमालोकत खण्डमन्वितं वियोगिहृत्खण्डिनि कालखण्डजम्). The word occurs in the following Kāvya texts—Bālarāmāyana 3 6 —उन्मुक्तरक्तति खण्डितकालखण्डम्, Haravijaya 46 22 — प्रकटितविस्तृतकालखण्डनाभि· .... मृतविग्रह स तेषाम्; Māgha 18. 77—कालखण्डोपदंश क्रोष्टा डिम्ब व्यष्वणत्.

कालना 2 80, driving (हेलिहृयालिकालनाम्). From कालयति, drive, found in Sāmavidhāna Brāhmana 3 3 —गा प्रकाल्यमानाश्चोपकाल्यमानाश्च सदोपतिष्ठेत, Yādavābhyudaya 5 9—अकालकाल्येन परेण पुंसा, Haravijaya 6 26—स्वमायया ...कालयति कालमेव तत्.

काश्यपि 22 91, Garuḍa

कासर 16 18, a buffalo, in कासरासुर=महिषासुर Cf Anargharāghava, Act 6- वाजिनिवहवितीर्णकीनाशकासरकर्णज्वरेण प्रजविना रथेन.

किलकिञ्चित 2. 44, an emotional complex usually of a woman, a state of mental agitation in which there is a confused feeling of anger, sorrow, joy, fear and the like in the presence of the beloved (त्वयि वीर विराजते परं दमयन्तीकिलकिञ्चितं किल). किलकिञ्चित is an Alamkāra term frequently used in the Kāvyas, e g, in Mankhakha 14 44—नवपानकेलिकिलकिञ्चिताञ्चिता, in Haravijaya 29 45; 17 80—श्रितकिलकिञ्चितामिव प्रभाकरो रमयति नाथ पद्मिनीम्; न्तानां ......चेतो रामाभिर्मदविलविञ्चितेन जह्रे .(Alaka quotes the following definition—"शुष्कं क्षणं प्ररुदितं क्षणमश्रुपातः क्रोधो मुहुर्हसितमाशु पुनश्च गीतम्। व्यामिश्ररूपमिह हर्षरसप्रयुक्तमुक्तं जनै श्रुतधनैः किलकिञ्चिताख्यम् ॥"),

in Yaśastilaka (chap 1)—कामदेवहि लकिञ्चितोचितासु क्रीडासु बद्धानन्देन सुन्दरीजनेन सह रमन्ते कामिन·, in Abhinanda's Rāmacarita 24 50—कि न प्रपञ्चो लीलाया· कि च्युतं किलिकिञ्चितम् । किं ममाद्य वराङ्गीणा वीतौ विच्छित्ति-विभ्रमौ ॥, and in Purusottama's Viṣnubhaktikalpalatā 3 30—परवधूकिलकिञ्चितचिन्तया महि नमीश मन: Yādavābhyudaya 10 62 speaks of किलकिञ्चित of men—कृतिनस्तादृशं युद्धं किहि किञ्चित· यन्त्रिता । लीना इव च पश्यन्तो लिखिता इव चाभवन् ॥ It will be seen that the word is sometimes spelt किलिकिञ्चित. किलकिञ्चित is illustrated in Māgha 7 37—कृतभयपरितोषसनिपातं सचकितसस्मित-वक्त्रवारिजश्री. । मनसिजगुरुतत्क्षणोपदिष्टं किमपि रसेन रसान्तरं भजन्ती ॥

कुट 17 211, a tree (बिभीतकं ददशैकं कुटं...), 18 26, a pot, in कुचकुट which is the earlier reading for कुचघट. See Notes

कुटी 18 9, in नासिकापुटकुटी, nostril. कुटी means 'a hut'

कुट्टमित, कुट्टमित 21 30, it is an Alamkāra term signifying the obstructive yet graceful movements of a young woman pretending to be angry at the importunities of a lover

Here the word means simply 'graceful movements' (गातृमूर्ध-विधुतेरनुबिम्बात् कुट्टिमक्षितिषु कुट्टिमितानि) It is used in Kuttanīmata (verse 151)—रतिसगरविहितमतावाकर्षति रभसत. पुरस्तस्मिन् । कुट्टमितमाच-रन्ती जनयिष्यसि किञ्चिदङ्गसकोचम् ॥, in Brhatkathāmañjarī 9 2 1281-2 तं वीक्ष्य पौरललना बभूवुर्मन्मथाकुला । मोदायितै कुट्टमितैर्जृम्भितै: किलकिञ्चितै: ॥, in Haravijaya 3, 22—निधुवनावसरे कमितुर्वधूरहृत कुट्टमितेन भृशं मन .

कुण्डलना 1 14, a circle put round a word to indicate that it is cancelled, 2 95, a circle (परिखावलयच्छलेन या .. ... कुण्डलनामवापिता) Cf कुण्डलन 7 95, twisting round (as the trunk of an elephant).

कुण्डलिका 10 116, a ring, a wheel (लक्ष्ये धृतं कुण्डलिके सुदत्या ताटङ्कयुग्मं स्मरधन्विने किम्).

कुत्सबेर (n) 10 13, an ugly body or shape (स्वच्छस्वशैलेक्षितकुत्सबेर.). Nārāyana says कुत्सं कुत्सितं बेर वपु:. Cāndūpandita and Vidyādhara say the same thing

कुनटी 22 7, (1) red arsenic, (2) a bad dancer

कुन्द 19 54, a turner's lathe. See also तर्कु.

कुरुविन्द 11 48, ruby (कुरुविन्दसकान्तिदन्ति). Īśānadeva remarks that it is one of the four kinds of rubies—माणिक्यानां जातिचतुष्टयम् 'थमजातक', 'द्वितीयजातक', 'सौगन्धिक', 'कुरुविन्द'.

कुहू 4 57, 7. 59; 8. 37, the Amāvāsyā night Cf Padmapurāṇa (Kriyāyogasāra 5 320)—यथा हार्दी पतिर्नार्यां तथा नारी न हार्दिनी। कुहूरजन्यामप्येषा भृशं कुमुदिनी हसेत्॥

कूकुद 16 19, he who gives the bride in marriage (कन्यादाता).

कूर 16 91, 107, boiled rice

कृष्णलघु 21 47, dark aloe wood Nārāyana remarks अगुरुपर्यायो लघुशब्द.। तेन कृष्णागुरुरित्यर्थ·

केदार 7 35, (1) a field, (2) the deity known as Kedāra, a form of Śiva, also the famous site of pilgrimage known as Kedāratīrtha The poet says केदारभाजा शिशिरप्रवेशात् पुण्याय मन्ये मृतमुत्पलिन्या. Nārāyana remarks अन्योऽपि केदारदेवसनिधौ हिमचूर्णनादुत्तमे वंशे जायते. Cāndūpandita says यः किल श्रीकेदार नमस्कुरु etc. Vidyādhara says केदारभाक् केदारदेवतासेवक: Narahari says अन्योऽपि केदाराख्यं तीर्थं प्राप्य शिशिरे हिमे प्रवेशान्मृत्वा तत्पुण्येनोत्तमं जन्म लभते. Malli says केदार क्षेत्रविशेष· पर्वतविशेषश्च Viśveśvara says the same thing Nārāyana and Viśveśvara quote Viśvaprakāśa—'केदार· पर्वते शंभो. क्षेत्रभेदालवालयो.'. Malli and the printed edition of Viśvaprakāśa read 'केदार: पर्वते शंभौ.......' Malli remarks केदारक्षेत्रमरणादुत्तमजन्मलाभ इत्यागम:.

Occasional references to the Kedāra deity are found in the later Kāvya literature In Hemacandra's Dvyāśraya Kāvya we find Kumārapāla, king of Guzarat, repairing the temples of Kedāra Śiva and Somanātha. The temple of the former is referred to as केदारहर्म्य 20 90 Comm says केदारस्य शंभोर्हर्म्यम्. The idol is referred to in 20 91—खण्डालये देव आस्ते. Vastupāla, also of Guzarat, makes a curious reference to Kedāra in that he compares the buffaloes lying in the sun to an idol of the deity-तन्वाने तरणौ करव्यतिं रोत्पाटं लाटन्तपे, विष्वक्संकुचितैर्वि निश्चलतया प्राग्णेव निर्मापितै:। क्षिप्त्वा नम्रतराग्रम चरणद्वारेण मौलि निज-च्छायासीम्नि मरुप्रदेशमहिषै. केदारदेवायितम्॥ Naranārāyaṇānanda 8. 55. Cf. also Nāgarāja's

Bhāvaśataka (verse 98)—य· केदारपदारविन्दयुगलप्रत्यग्रपूजाविधि-प्राप्ता-शेषपवित्रभव्यविभवै. सार्थीकृतार्थिश्रम: (Kāvyamālā, Part IV).

More famous ıs the Śıva-lınga known as Kedāreśvara located ın the snowy regıon of Kedāra, and ıt ıs probable that Śrīharsa has eıther the deıty or the sacred sıte ın hıs mınd, to ȷudge from hıs reference to 'snow' ın the verse ın whıch he speaks of Kedāra—(केदारभाजा शिशिरप्रवेशात्etc). In thıs connectıon we may refer to Śıvapurāna (Jñānasamhıtā, chap 47), whıch descrıbes the orıgın of Kedāreśvara on the snowy peak of Kedāra ('तत्र केदारसञ्ज्ञं वै शृङ्गं हिमसमुद्भवम्'; 'केदारे हिमसञ्ज्ञके'; 'स्वयं स्थितस्तदा शंभु. केदारेश्वरसञ्ज्ञक'). Thıs ıs the famous peak belongıng to the Kedarnath-Badrınath group whıch feeds the Bhagırathı and Alaknanda headwaters of the Ganges ın Kumaon.

केलती 18 97, Cupıd's wıfe Ratı

कोक 7 77, 21 162, a Cakravāka bırd (स्तनकोकयुग्मम् 7 77) Cf
चेतोऽहरत् कुचयुगं मणिहारयष्टिमध्यस्फुरन्मरकतांशुविलङ्घिताग्रम् ।
गी ागृहीतनवशेवलवल्लरीकचञ्च्वग्रकोकयुगविभ्रममञ्चितोर्वा. ॥ Haravıȷaya 23. 12

कोटि (1) end, extremıty, lımıt, alternatıve साप्तुं प्रयच्छति न पक्ष-चतुष्टये तां...........न प मकोटिमात्रे। श्रद्धा दधे 13 36 Here कोटि means 'alternatıve'. Cf the word भूतकोटि 'the true lımıt or alternatıve' used to descrıbe the Ultımate Realıty of the Mādhyamıkas (Bodhıcaryāvatārapañȷıkā, p 354) The word कोटि may be taken to mean also 'theory or doctrıne' ın Naısadha 13 36 The word ıs taken ın thıs sense by Śamkara ın hıs comm on Gaudapādakārıkā— कोट्यश्चतस्र एतास्तु ग्रहैर्यासां सदावृत· । भगवानाभिरस्पृष्ट ....॥ Śamkara says कोट्य प्रावादुकशास्त्रनिर्णयान्ता·.

(2) In 21 88—विधुतकोटिचतुष्क, the word ıs used ın ıts Buddhıst sense, 'a mode of predıcatıon', 'a category of exıstence' The four Kotıs are mentıoned ın the followıng verse—
न सन्नासन्न सदसन्न चाप्यनुभयात्मकम्। चतुष्कोटिविनिर्मुक्तं तत्त्वं माध्यमिका विदु ॥ quoted ın Bodhıcaryāvatārapañȷıkā, p 359 and Advaya-

vajrasamgraha, p 19[10] See also Notes 21 88 and Appendix I, Sections IV (c) and V (b) Cf Lankāvatāra-sūtra— तत्र महामते चतुष्कोटिका यदुत एकत्वान्यत्वोभयनोभयास्तिनास्तिनित्या-नित्यरहिता चतुष्कोटिकामिति वदामि । एतया चतुष्कोटिकया महामते रहिता सर्वधर्मा (P. 121, Fasc I, ed S C Das and S C Vidyabhushan, 1900)

(3) In 21 44 —मेचकोत्पलमयी....वलिस्रगुरसि स्फुरति स्म ..श्रीकटाक्ष-विकटायितकोटि, the word कोटि means 'a series', 'a succession' Nārāyana says कोटि परम्परेव । कटाक्षविकटायितं कोटिरिवाशोभत. Cāndūpandita, however, explains the word as 'resemblance'— कटाक्षाणां विकटायितं विलसितं तस्य कोटिर्महिमा सादृश्यं यस्या स्रज. सा तथा. Vidyādhara and Īśānadeva take कोटि as an adj and explain it as समान 'similar' —कटाक्षप्रतिबिम्बसमाना नीलोत्पलमाला शुशुभे इत्यर्थः.

कोटीर (m) 11 18, matted hair

कोषकार 22 59, a kind of sugarcane black in colour (त्वचारुवाणीरसवेणि-तीरतृणानुकार खलु कोषकार:) The word occurs in Yaśastilaka (chap 3) —कोशकारश्यामिकापरिणामप्रणयिनि ...... हैमने मरुति, also in Bālarāmāyana, Act 5— अये हेमन्त· । इह हि वहति कामं कामकोदण्डयष्टि, द्रविडयुवतिगण्डश्यामिका कोशकार ।

कौतस्कुत 10 124, belonging to or coming from all sides (कौतस्कुतलोक-बाध, a multitude of people coming from every region)

कौशिक 5 64, Indra

कौशिक 5 64, an owl

क्रोड 19 45, the planet Saturn (शमनयमुनाक्रोडै)

क्षुब्ध (m) 11 61, a churning-stick, in क्षुब्धाचल.

क्षुरप्रशर 11 123, an arrow with a razor-like blade at its tip (सग्रामसंगत-विरोधिशिरोधिदण्डखण्डिक्षुरप्रशरसंप्रसरत्प्रताप) Hemacandra says क्षुराभं लोहं

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10 Cf Āryadeva's Catuhśatikā (ed H P Sastri), verse 192 and Candrakīrti thereon—"सदसत् सदसच्चेति नोभयं चेति कथ्यते." Candrakīrti says सर्वाभावदर्शनमलक्षालनाय सदिति कथितम् । भावाभिनिवेशप्रहाणाय असदिति कथितम् । उभयाकारदर्शनत्यागाय सदसदित्यावेदितम् । सर्वाकारप्रपञ्चच्छेदाय नोभयमिति प्रकाशितम्

प्राति क्षुरप्रो धारामुखलोह्. Abhıdhānacıntāmanı 3 444 See also Apte under क्षुरप्र Rucıpatı ın hıs comm on Anargharāghava 4 47 (क्षुरप्रनखरै क्रौञ्चाद्रिदन्तावलम्) refers to another form of the word, vız. खुरप्र—'क्षुर विखण्डने' 'खुर च्छेदने' इति धात्वोर्वर्णदेशनाया साधितत्वात्। 'दशाननक्षिप्तखुरप्रखण्डित' इत्यत्र, पुरस्तात् 'मृगखुरक्षुरप्रव्यालेखस्थपुटितविभागा वनभुव' इत्यत्र च प्रयुक्तत्वात See also Cāndūpāndıta's remarks on 12 66

खुरली 21 5, practıce of arms (अस्त्रशस्त्रखुरलीषु) Cf 12 100-अश्वैररवैरवेगै: कृतखुरखुरलीमङ्क्षुविक्षुद्यमानक्ष्मापृष्ठ ….. Cāndūpandıta says खुराणा खुरली उल्लेखनम् On 21 5 he takes खुरली ın the sense of 'a gymnasıum'. Vıdyādhara quotes Pratāpamārtanda —खुरली श्रमस्थानम् । यदुक्तं प्रतापमार्तण्डे—श्रमस्थानं खुरलिका खुरली च (Ms B reads खड्डलिका [11] for खुरलिका). The word ıs used ın the sense of 'a gymnasıum' ın a verse of Pratāparudrayaśobhūsana, p 83 – खुरलिविहरत्कार्तिकेय . .. The Ratnāpana commentary says खुरलिर्मल्लादिसाधनशाला, whıle the Ratnaśāna comm adds भाषान्तरे सा मुगरली

खुरली ıs used ın the sense of 'practıce of arms' ın Anargharāghava 4 24—खुरलीकलहे कुमारमप्याक्षिपन् Rucıpatı quotes Hārāvalı —अभ्यास: खुरली योग्या Cf Mahāvīracarıta 2 34— अस्त्रप्रयोगखुरलीकलहे गणाना … .जित एव मया कुमार . Vīrarāghava remarks 'खुरली लक्ष्यबन्धनम्' इति केशव Cf also कथं खुरलीखेलनप्रसरत्पृषत्कपंक्तीना त्रिनयनान्तेवासिना चेतसि विरचितं पदं परस्परस्पर्धया Bālarāmāyana, Act 4, प्रत्यूषयामखुरलीक्षणनर्तितास्त्रौ Amaracandra's Bālabhārata, Ādıparva 11 52 The form खुरुली occurs ın Yaśastılaka 3 468—शस्त्रप्रपञ्चखुरुली खलु क करोतु. Abhınanda ın hıs Rāmacarıta 17 50 uses the expression खुरलीखल ın the sense of 'a gymnasıum' (धारास्त्रयोग्यापिशुनानि रक्षोवीरार्भकाणां खुरलीखलानि). Cf Vastupāla's Naranārāyanānanda 10 47—कामस्य लीलाखुरलीगृहाभ· खुरली ıs used ın the sense of 'a target' ın Bıhlana's Karnasundarī 2 6—सापि स्वैरं विशिखखुरली कल्पिता मन्मथेन

11 hāskararāya ın hıs commentary on नित्याषोडशिकार्णव 8 128 (Poona ed). uses the form खल्लरिका.

गन्धफली 15 28, a Campaka bud (विधोर्गन्धफलीबलिश्रियम्). Cf तथा चोपढौकितं सर्वस्वमिदं दरोन्मुद्रितं गन्धफलीद्वन्द्वम्. Vidagdhamādhava, Act 7. Cāndūpandita explains the word as the flower of the Priyaṅgu plant.

गरुडाश्मन् 10 103, emerald (हाराग्रजाग्रद्गरुडाश्मरश्मि) Cf गारुडशिला 21 25 (गारुडशिलाजममत्रम्). Cf also गारुडरत्नशङ्कपाली Mankhaka 7 22, ग्रैवेयगारुत्मतरत्नमाला *ibid* 6 20, राशिर्मणीनामिव गारुडानाम् Raghu 13 53

गर्भरूप 11 80, young (तं गर्भरूपमपि रूपजितत्रिलोकम्) Malli remarks प्रशस्तो गर्भो गर्भरूपस्तं पूर्ववयसमपीत्यर्थ । प्रशंसाया रूपप्। For another derivation see Notes Cf Anargharāghava 1 15—यद् गर्भरूपमिव मामनुशास्ति सर्वम्. Acc to the Viśvaprakāśa, the word means 'a boy' as well as 'a youth' In Mahāvīracarita 4 32 Sītā and Rāma are referred to as गर्भरूप-रघुजनकगृहेषु गर्भरूपव्यतिकरमङ्गलवृद्धयोऽनुभूताः. Cf Bālarāmāyaṇa, Act 6— निवेदय वैदेशिकत्वं गर्भरूपाणाम्.

गलन्तिका 16 84, a water jug The word is used in the description of the marriage feast Nārāyana explains it as a gold vessel. The word occurs in Kīrtikaumudī 6 11, where Kathvate explains it as a vessel filled with water with a hole in the bottom It was used for watering an idol The word occurs in this sense in Kāśīkhaṇḍa (Pūrvārdha) 4 85—देवे देया गलन्तिका; in Padmapurāna (Srstikhanda) 34 269—वायव्यां योगपट्टञ्च ऐशान्याञ्च गलन्तिकाम् (in connection with the worship of Brahmā).

गाङ्गेय 11. 95, (1) n gold, (2) m Bhīsma or Kārtikeya (गाङ्गेयपीतकुचकुम्भयुगाम्)

गुच्छ 7 76, गुच्छावलि 3 127 (त्वद्गुच्छावलिमौक्तिकानि), a pearl-string, 'a pearl necklace of 32 (or, according to some, of 70) strings' (Apte).

गृह्य 21 130, tame (... ...... गृह्यकः......कीर)

गोत्रशत्रु 14 62, an epithet of Indra (गोत्रानुकूलत्वभवे विवाहे तत्प्रातिकूल्यादिव गोत्रशत्रुः). The word गोत्रशत्रु or गोत्रभिद् is usually construed as 'the enemy (or cleaver) of गोत्रs or mountains' the reference being to the story that Indra cut off the wings

of the mountains There is another derivation which suits the context better Indra was really the enemy of his own *gotra* or family, for he killed a child of his stepmother Diti while still in the womb Vāmanapurāna (chap 71), while explaining why Indra is called गोत्रभिद्, relates that Diti, the mother of the demons, had in her womb a child destined to kill Indra, who, however, got scent of it and cut the embryo into seven pieces by entering Diti's womb through the nostrils. Vāmanapurāna 71 42 says एवं पुरा स्वानपि सोदरान् स गर्भस्थितान् पातितवान् भयार्त । बिभेद वज्रेण तत स गोत्रभित् ख्यातो महर्षे भगवान् महेन्द्र. ॥

गोधि (m) 21 6, forehead (स्वेदबिन्दुकितगोधिः).

गोरोचना 10 97, a yellow pigment, being "concretions found in the gall bladder of the ox" (Ray—Hindu Chemistry, Vol 1, 1903, p 25) Alaka on Haravijaya 19 2 (गोरोचनारुचिमरीचि विरोचनस्य बिम्बम्) remarks that Gorocanā is found in the horn of an ox The word is frequently used in Kādambarī (Pūrvabhāga)—गोरोचनातिलकपत्रभङ्ग, गोरोचनाबिन्दुतिलक, गोरोचनाचित्रकण्ठसूत्रग्रन्थि ..... पुत्रक , गोरोचनालिखितभूर्जपत्रगर्भान् मन्त्रकरण्डकानुवाह , गोरोचनामिश्रगौरसर्षपैश्च सलिलाञ्जलिभिश्चाचारकुशलेनान्त·पुरजरतीजनेन क्रियमाणावतरणकमङ्गलाम्, गोरोचनाचित्रितदशमनुपहतमतिधवलं दुकूलयुगलं वसानां विलासवती ददर्श , गोरोचनाछुरितदेह .. सिंहासनमारुरोह.

घन (n) 15 1 , musical instruments like bells and cymbals (तदा निसस्वानतमां घनं घनम्).

घरट्ट (m) 2 85, a millstone.

घुसंज्ञा 19 61, the grammatical term घु, a collective name for certain roots like दा, धा etc 'दाधा घ्वदाप्' Pānini 1 1 20.

घोरणा 19 59, snoring (द्विरेफरवघोरणाघनमुपैति निद्रामुदम्).

चक्रिका 21, 156, a kind of confect, same as वर्षोपल q v Cāṇdūpaṇdita says चक्रिका. चक्राकारा गोलका: । वरसोल्का इति प्रसिद्धाः । Vidyādhara says चक्रिकाः वर्षोपलाः । शर्करारचिताश्चक्रिकाः शर्करिकेति ओप इति च कथ्यन्ते ।

चक्षु प्रसूति 15. 82, see under प्र ति·

चण्डातक 16 8, a loose robe worn by women (here, compared to the leaves of a plantain tree) According to Nārāyana, it is a robe worn by dancing girls spreading out in a circular fashion (नृत्तोपयुक्तं पुर. पश्चाच्च प्रलम्बिवर्तुलभागद्वयं कदलीसदृशं वस्त्रं नर्तकीभिरन्त: परिधीयमानं चण्डातकम्) The word is generally used in the sense of a loose robe or skirt Ksīrasvāmin says चण्डं भगमतति चण्डातकं, यस्य चल्लनकोऽपभ्रंश: Amara says 'अर्धोरुकं वरस्त्रीणां स्याच्चण्डातकमंशुकम् '. Cf Yaśastilaka, chap 3—चण्डातकमार्द्रचर्माणि. The commentator remarks चण्डातक चण्डभङ्गम् । अतिचण्डातकमर्धोरुकं वस्त्रं चलनकमिति यावत्. The word is used in a similar connection in Vemabhūpālacarita— शशिहरिणचर्मनिर्मितचण्डातकाम् ..... आदिभैरवीम् In the same work, the peacock's train is likened to a चण्डातक —कलितकलापचण्डातकानि गृहशिखण्डिमण्डलानि. We may note in this connection that there was a special kind of चण्डातक red in colour and studded with coloured dots, called पुलकबन्ध. Cf Harsacarita, chap I— कुसुम्भरागपाटलं पुलकबन्धचित्रं चण्डातकम् (The comm explains पुलकबन्ध as नानावर्णबिन्दुन्यास and मणिविशेषा·). Cf also Haravijaya 23 3— आविष्कृतातिशयनिर्भररागसपदासादितातिनिबिरीसनितम्बबिम्ब· । स्थाने बभार सुरकामवतीजनस्य चण्डातक. पुलकबन्धमनोहरत्वम् ॥ (Comm says पुलक सितो बिन्दुनिचय) Harsacarita (chap 3) speaks of a चण्डातक which is white like the inner petals of the Ketakī flower A चण्डातक was thus of various colours, and plain or studded with white or coloured dots Cf also दापय क्रीडाद्रिकन्दराशबरमिथुनानामखण्डानि कल्पतरुचीरचण्डातकानि Tilakamañjarī, वीचिक्षोभादुत्थित: फेनपुञ्जो विष्वग्गुल्फास्न्यायतश्रोणिबिम्ब. । सीमन्तिन्या न्यस्यमानो मुहूर्तं शोभा भेजे पाण्डुचण्डातकस्य ॥ Haravijaya 18 87

Yādavābhyudaya 4 49 uses the word in the sense of a sort of petticoat or under-garment The cowherd maids whose silk robes were taken away by Krsna while they were bathing are described as having only their चण्डातक left (स चारमचण्डातकमात्रभाजा क्षौमार्थिनीनां स्वयमर्थ्यमानै·) The word occurs in later Vedic literature See Monier- Williams

चतुष्क 15. 1 , ornamental designs of various shapes (lotus blossoms, Svastikas etc) painted on floors, altars and the like (चतुष्कचारुत्विषि वेदिकोदरे). Vidyādhara says चतुष्कै . स्वस्तिकपद्मप्रभृतिभि..

Jinarāja says चतुष्केन स्वस्तिकमण्डनेन Nārāyana says चतुष्कसंज्ञेन नानावर्णककल्पितस्वस्तिकसर्वतोभद्रादिमण्डनेन. The word occurs in Tilaka-mañjarī—प्रत्यग्रविरचितचतुष्कचारुणि मणिवितर्दिकापृष्ठपीठे ; in Candraprabhacarita 7 92 —प्रविश्य भवनान्तरं क्षणचतुष्कमध्यस्थित , प्रतीक्ष्य जरतीकृतं कुशलमङ्गलारोपणम् , in Vatsarāja's Hāsyacūdāmani— ज्वलद्वह्नौ गेहे रचयति चतुष्क नि कतम·, p 132 of Rūpakasatka, in Sādhanamālā (Vol 1), p 130 —चतुष्कोपशोभितचन्द्ररत्नघटितगन्धकुटीतले.

चन्द्रशाला 16 127, a chamber on the top of a building (निखिलनगरसौधाट्टावलीचन्द्रशाला) Cf Haravijaya 21 1 — सौधोन्नतचन्द्रशालिकातले.... क्लृप्तमहार्घसस्तरे

चन्द्रिका 12 102, (1) moonlight, (2) baldness (विभ्रचन्द्रिकया च कं विकचया). With regard to the latter meaning, Malli explains the word as शिरोरोगविशेष, while Nārāyana says विगतकेशया चन्द्रिकया खालित्येन । 'चान्दी' इति कान्यकुब्जभाषायाम्.

चान्द्र 16 100, (1) pertaining to the moon, (2) belonging to camphor (श्रितचान्द्रसौरभा). चन्द्र is frequently used in Naisadha in the sense of 'camphor', e g, in 1 51, 6 39, 11 5, 18 5, 22 88 Cf 'चन्दनेनेन्दुयुक्तेन दक्षिणार्धं विलेपयेत्' quoted in Krtyakalpataru (Vratakānda), p 270 (G O S) Comm explains इन्दु as कर्पूर.

चित्र (n) 15 62, an ornamental dot on the forehead, a Tilaka (वर्तुलचित्ररूपिणी)

चित्रशिखण्डिनन्दन 9 73, a name of Brhaspati, so called because he is the son of Angiras who belongs to the group of चित्रशिखण्डिन्s, more commonly known as सप्तर्षिs or the constellation Ursa Major References to the चित्रशिखण्डिन् group are sometimes found in Kāvya poetry, e g in Mankhaka 16 25 —अस्तं चित्रशिखण्डिनामपि गते तेजस्यहो संप्रति, in Yaśastilaka (chap 1) —चित्रशिखण्डिमण्डलीस्तूयमानपुण्याचरणै , in Bālarāmāyana 10. 35, 98—एतन्मानिनि मानसं सुरसरः........ । अस्माच्चित्रशिखण्डिभिश्च परमे पर्वण्युपादीयते .... पय· ॥, इक्ष्वाकूणां कुलगुरुं श्रेष्ठं चित्रशिखण्डिनाम् । अरुन्धतीपतिमृषि राम एषोऽभिवन्दते ॥, in Haravijaya 3. 64—जलदकालनिशापगमे....... । क्वचिद ाप्यत चित्रशिखण्डिभिर्न रुचिरा रुचिराकलुषीकृतैः ॥

चिन्तामणिमन्त्र 1 Epilogue, 14 88, 89 (मन्त्रचिन्तामणि), a Tantric formula (ओम् ह्रीँ ओम्), the contemplation of which is believed to vouchsafe poetic genius, learning, beauty, and the fulfilment of all desired objects See Trans 14 89 The mystic composition of the formula is described in 14 88 (see Notes), and the Mantra, though particularly sacred to Sarasvatī, propounds the mystic nature of the Ardhanārīśvara form of Śiva The following definition in Tantric language which yields the above formula is cited by Nārāyana—'शिवान्त्यो वह्निसंयुक्तो ब्रह्मद्वितयमन्तरा। तुरीयस्वरशीतांशुरेखातारासमन्वित ॥ एष चिन्तामणिर्नाम मन्त्रः सर्वार्थसाधकः। जगन्मातु· सरस्वत्या रहस्यं परमं मतम् ॥' (शिव=ह, वह्नि=रेफ, ब्रह्मन्=प्रणव, तुरीयस्वर=ई, शीतांशु . तारा=चन्द्रबिन्दु) As stated by Nārāyana, the formula is known also as भुवनेश्वरीमन्त्र (प्रणवद्वयसपुटितभुवनेश्वरीरूपं चिन्तामण्याख्यम्).

The Cintāmani Mantra mentioned above is to be distinguished from various other Mantras of the same name There is a Buddhist formula named Cintāmaniratna Mantra mentioned in Āryamañjuśrīmūlakalpa (Trivandrum ed, Part II, p 393) The Sādhana or the ritual text laying down the worship of the white Ekajatā form of the Buddhist goddess Tārā describes a formula which is very similar to the Cintāmani Mantra mentioned by Śrīharsa The formula is ह्रीँ described as एकाक्षरोऽयं मन्त्रराजश्चिन्तामणिकल्प·, and like the Cintāmani formula of our poem, claims to make a man a great poet, scholar and orator (see Sādhanamālā, G O S, Vol. 1, p. 269) The definition of the formula may be compared with that of the Cintāmani Mantra quoted above—सप्तमस्य चतुर्थं वह्निसंयुक्तं ईकारभेदितं अर्द्धेन्दुबिन्दुभूषितं इत्थ जपेत्. Ahirbudhnyasamhitā 23 96ff describes a Cintāmani formula which figures in Pāñcarātra ritual in connection with the Sahasrāramātrkācakra Prapañcasāra Tantra (chap 28) also deals with a Cintāmani Mantra, of which the deity is the Ardhanārīśvara form of Śiva, but it is a वशीकरणमन्त्र and has nothing to do with Sarasvatī and the acquisition of poetic power. Īśānaśivagurudevapaddhati, a comprehensive Śaiva work, describes in detail the

ritual connected with another Cintāmani formula, of which the deity is Mahārudra (Trivandrum ed, Part II, Mantrapāda, p 179) A Vaisnava formula called the Mantra-cintāmani, sacred to Krsna, is explained in Padmapurāna (Pātālakhanda), chap 50 We may refer also to a Cintāmani hymn quoted by Bhāskararāya in his commentary on Lalitāsahasranāma (verse 87).

चिपिट 7 5, in तच्चापयोः कर्णलते भ्रुवोर्ज्ये, वंशत्वगंशौ चिपिटे किमस्याः· Nārāyana takes चिपिट as an adj in the sense of 'extended', 'flat' Malli takes it to mean 'level', 'straight' The earlier reading is, however, चिपिटौ for चिपिटे, and Cāndūpandita as well as Narahari takes चिपिट as a noun and explains it as 'the fleshy end of the ear' See Notes and Extracts

चुंकृत 1 142, the cooing of young birds (सुताः कमाहूय चिराय चुंकृतै.).

छत्रभङ्ग 22 130, 'the breaking of the (royal) umbrella', loss of dominion.

छुपति 18 148, touch (छुप्तपत्रविनिमीलितात्). Cf उद्गतमकरन्दरजः सिताम्बुजं... । उपरिचलधूलिधूसरधवलच्छत्रच्छविं छुपति ॥ Yaśastilaka (chap 5)

जनंगम 17 112, a Candāla (विमुखान् द्रष्टुमप्येनं जनंगम इव द्विजान्). The word occurs in Māgha 15 35, in Yaśastilaka (chap 5)—जनंगमावासोद्देशे, in Harsacarita (chap 6)—जनंगमानामि वंशबाह्यामनार्यां श्रियम्, and other texts

जनाश्रय 10 37, a pavilion (स्वयंवरस्थानजनाश्रय·).

जनी 12 3, 23, a bride

जन्य, in 11 15 जन्या means those who carry the bride (in a palanquin) In 11 65, 95 जन्यजनः means the same thing In 16 48 जन्यजन is used in the sense of those who accompany the bridegroom to the bride's place, the members of the bridegroom's party, or ।रयात्रिक, as they are called, in 16 66 In 15 72 जन्ययात्रा means 'the marriage procession', 'the procession of the bridegroom's party' Nārāyana says जन्या वरपक्षीयास्तैः सह (यात्रा). The word is used in Moharājaparājaya, Act 1, वरस्स खलु

तार 7. 29, bright, radiant (अक्षिपद्मं ..... श्यामल 'तार' तारम्). Cāndū says श्यामला तारा उज्ज्वला तारा कनीनिका यस्य तत्· Malli says तारा स्थूला. Narahari takes तारतार as a single expression and says श्यामलं तथा तारतारं वा उज्ज्वलं वा। 'मुक्ताशुद्धौ च तार स्यात्'. The word means 'radiant' in the following passages—उन्मिषत्तरल'तार'तारया सध्यया Mankhaka 10 11, नीलतारत्विषो...... दृश. Haravijaya 23 62, तारमुक्ताफलौघ *ibid*, 7 64, कलधौतहर्म्ये .....तारमणीष्टकान्तै. *ibid*, 5. 149, तारमणय. *ibid*, 5 111, ताराप्रस्तारतारकिरणोत्कर....... *ibid*, 4 2

ताराम्रग 22 80, lit the starry deer, the lunar mansion known as Mrgaśīrsa consisting of three stars (रुद्रेषुविद्रावितमार्तमारात्ताराम्रगं व्योमनि). The poet speaks of the 'Starry Deer' as being chased by Śiva with his arrows There are at least two legends which explain the allusion It is stated in Vāmanapurāna (chap 5) that the Sacrifice of Daksa when broken up by Śiva fled to the sky in the guise of a deer, and remained there with his limbs studded with stars There is another story in Skandapurāna (Brahmakhanda, 40 6—13 of Setumāhātmya), according to which Brahmā attempted to commit incest with his daughter Vāk, and when the latter ran away in the form of a hind, Brahmā pursued her in the form of a deer. ˊiva saw this and shot the deer-shaped god with his arrows. A light emanating from the wounded body of the deer went up to the sky and became the Mrgaśīrsa constellation Cf सुरवारणाङ्कुश इव च्युते गलति तारामये मृगे Harsacarita, chap 3 The Samketa comm says तारामयो मृगशीर्षत्रितारोऽङ्कुशाकार·. Cf also तारकमृगोल्लिखितान्तरिक्ष .... Haravijaya 30 92, ऐक्षिष्ट स त्रिदशकाननसङ्गि रङ्गदग्रे कुरङ्गकुलमाकुलितान्तरिक्षम्। .... ताराम्रगस्य िदधत् परिवारलीलाम्॥ *Ibid*, 31 43

ताराशङ्ख 1 57, the Viśākhā star called also Śamkha, Conch (ताराशङ्खवि ोपकस्य .... तीक्ष्णत्विष·). Nārāyaṇa says विशाखानक्षत्ररूपस्य म तृमण्डलसङ्गस्य शङ्खाकारत्वात् शङ्खस्य. This star is mentioned also in 22. 22—स्मरस्य कम्बु: किमयं चकास्ति दिवि.

तिन्दुक 12 19, the ebony tree (..... .प्रत्यर्थिसेनाभटश्रेणीतिन्दुककाननेषु विलसत्यस्य प्रतापान :).

तीर्थिक, a follower of a religion or a sect. In 17 50 the Cārvāka addresses the adherents of the orthodox faith as तीर्थिक—स्वाग-मार्थेऽपि मा स्थास्मिंस्तीर्थिका विचिकित्सव:. In 17 103 the orthodox faith is characterised by one of its defenders as the तीर्थिक way, i e, the traditional path—न श्रद्धापयते मुग्धास्तीर्थिकाध्वनि व कथम्. Nārāyana says तीर्थिकाध्वनि सेश्वरमार्गे वैदिकाध्वनि वा. Vidyādhara says मीमासकनैयायिकादिमार्गे. Under 17 50 Nārāyana derives तीर्थिक thus—तीर्थेन आगमेन चरति ठक्। सदुपाध्यायो वा तीर्थम्, तस्मादस्त्यर्थे ठन् Pt Śivadatta points out in a footnote in his edition that ठक will give the form तैर्थिक, and as a matter of fact, the Text accompanying Ms C of Cāndūpandita reads तैर्थिक The form तैर्थिक is found also in Prabodhacandrodaya (N S edition, 1924), Act II, p 65, Act III, p 122 In another place (Act II, p 74) the word occurs in its Prākrit form (एवं खु तित्थिआ आल-वन्ति) The Prakāśa commentary explains the word as वैदिक and स्मार्त, and the Tairthikas are referred to in the play by characters like the Cārvāka and the Kāpālika Similarly, the Buddhists use the word in the form तीर्थिक to denote the followers of other sects, especially those of the Brāhmanical religion Cf Bodhicaryāvatāra, p 434—सविवादं महायानमिति चेदागमं त्यज। तीर्थिके सविवादत्वात् स्वैः परैश्चागमान्तरम्॥ The Pañjikā says तीर्थिकैर्मीमासकादिभि· ……न केव॰ तीर्थिकैः अपितु स्वयूथ्यैः………. Lankāvatārasūtra (ed S C Das and S C Vidyabhushan, Fasc. I, 1900) uses the words तीर्थ्य and तीर्थकर in a similar sense As pointed out by the editors (Footnote, p 20), the word तीर्थ्य (as also तीर्थकर) generally means 'non-Buddhists', who often turn out to be followers of the Brāhmanical schools Cf तत् कथमयं भगवन् तीर्थकरात्मवादतुल्यस्तथागतगर्भवादो न भवति। तीर्थकरा अपि भगवान् नित्य कर्ता निर्गुणो विभुरव्यय इति आत्मवादोपदेशं कुर्वन्ति। भगवान् आह न हि महामते तीर्थकरात्मवादतुल्यो मम तथागतगर्भोपदेश. *ibid.*, p 80, एवमेव महामते तीर्थ्याः कुदृष्टिविकल्पाशया……. सद्धर्मापवादकाः आत्मानं पराश्च विनिपातयिष्यन्ति *ibid*, p 93; विभज्यं स्थापनीयं च तीर्थवादनिवारणम्॥ स ह्यसतो ह्यनुत्पादः सांख्यवैशेषिकैः स्मृतः। *ibid*, p 116 The Buddhists thus use the words तीर्थिक, तीर्थ्य and तीर्थंकर to signify the adherents of non-Buddhist, especially Brāhmanical, schools of thought,

as distinguished from the members of their own faith, the स्वयूथ्यs, as they are called in the Bodhicaryāvatārapañjikā (see above) The Jainas use the word तीर्थिक in a similar sense, e g, in Upamitibhavaprapañcā kathā, p 51—कुदर्शनग्रन्थास्तत्प्रणेतारश्च कुतीर्थिका· ; in Jinaprabha's Pārśvanāthastava (verse 14) — कुतीर्थतृणभुक् सूते वृषं गौस्तव (Kāvyamālā, Part VII), in Dhanapāla's Rsabhapañcāśikā—लीलया नयन्ति सुखमन्ये यथा तीर्थिकास्तथा न त्वम् । तथापि तव मार्गलग्ना मृगयन्ते बुधा शिवसुखानि॥ (Sanskrit paraphrase), in Hemacandra's Mahāvīrastotra (verses 4 and 20)— परती र्थिनाथै· (Kāvyamālā, Part VII)

Generally speaking, the word is used by non-Brāhmanical writers to denote the followers of the Brāhmanical religion In our poem it is put into the mouth of a Cārvāka, and if a protagonist of the orthodox faith also uses it, he does so while replying to the Cārvāka

The word तीर्थ in तीर्थिक means शास्त्र. तीर्थ has this meaning in the expression तीर्थकर Cf Śamkaradigvijaya of Vidyāranya 7 9, 15 11, 16 101, where Śamkara is called तीर्थकर and the word explained as शास्त्रकर in the comm of Dhanapati Cf also Vācaspati on Yogabhāsya (Samādhipāda, Sūtra 25)—ननु सन्ति बहवस्तीर्थकरा बुद्धार्हतकपिलर्षिप्रभृतय

तुरी 1 12, an implement of weaving, the beam of a loom round which the cloth as it is woven wraps itself (तद्भटचातुरीतुरी). Cf Āryāsaptaśatī (verse 443)—आश्लिष्य कैर्न तरुणैस्तुरीव वसनैर्विमुक्तासि. The word is frequently used in the philosophical literature as an illustration, e.g, in Nyāyavārtika 4 1 21—यच्च निमित्तं तदितरयो: समवायिकारणासमवायिकारणयोरनुग्राहकम् , यथा तुर्यादि तन्तूना तत्संयोगानां चेति ; in Śamkarabhāsya 2 3 7 —नच निमित्तकारणानामपि तुरीवेमादीनां समानजातीयत्वनियमोऽस्ति.

तुल्, in तुलयन् 2 92, to lift up, weigh, compare, etc ; here, weigh Nārāyana remarks 'तुल उन्मितौ' इति ण्यन्ताच्छता संज्ञापूर्वकविधित्वाल्लघूपधगुणाभाव·. He makes a similar remark on तुलना in 2 20 तुलयति is commonly used, though तोलयति is the regular form. Māgha writes तुलयित्वा in the sense of 'weighing' in 10 38,

Cf Naısadha 10 127—तुलिता करेण. Sımılar ınstances are gıven ın Monıer-Wıllıams. In Naısadha 7 79 (इमौ तौ तुलयेत् कुचौ चेत्) the root means 'to resemble, wısh to resemble, rıval' Sımılarly, ıt means 'to resemble' ın Māgha 6 4—तुलयति स्म विलोचनतारका·.... ।..... मलिनिमालिनि माधवयोषिताम् ॥ The p p तुलित ın the sense of 'lıfted up', 'overpowered', 'vanquıshed', 'set at nought' etc ıs used ın Māgha 5 31, 8 12, 15 30, 15 61 It may, however, be noted that the form अतोलयत् ıs used ın Naısadha 12 80 (नृप· कराभ्यामुदतोलयत्...नृपान्) ın the sense of 'raısıng'

तृणेढि 9 152, from तृह् 'to destroy' (तृणेढि ज्वलन ...द्रुमकाण्डमण्डलम्)

तृतीया (प्रकृति) 17 70, a eunuch (उभयी प्रकृति कामे सज्जेदिति मुनेर्मन। अपवर्गे तृतीयेति भणत. पाणिनेरपि ॥) The Kāmasūtra 2 9 dıvıdes eunuchs ınto male and female —द्विविधा तृतीयाप्रकृतिः स्त्रीरूपिणी पुरुषरूपिणी च etc Cf Vararucı's Ubhayābhısarıkā (prınted ın Caturbhānī)—अहो राजमार्गस्य कलि. सुकुमारिका नाम तृतीयाप्रकृतिरित एवाभिवर्तते। अहो अमङ्गलदर्शनैषा। The eunuch ıs here descrıbed ın two elaborate verses The eunuchs played quıte an ımportant part ın the sexual lıfe of former tımes Haradatta on Gautamasūtra 2 6 15 makes a dıstınctıon between क्लीब and तृतीयाप्रकृति—क्लीबो मोघवीर्यो न तृतीयाप्रकृति.. Alaka ın hıs comm on Haravıjaya 27 79 remarks—नपुंसकं तृतीयाप्रकृति । तस्य स्त्रीस्पर्शेन सुखावाप्ति ।

तेमन 16 49, 76, 87, a curry (मृगमाससाधितं .. . . . मृदु तेमनं 16 76)

त्रिदण्ड (n) 17 39, ın अग्निहोत्रं त्रयीतन्त्रं त्रिदण्डं भस्मपुण्ड्रकम्, the three bamboo stıcks tıed ınto one carrıed by a relıgıous mendıcant Cf "त्रीन् दण्डानङ्गुलिस्थूलान् वैणवान् मूर्धसमितान्। एतावतैव विधिना भिक्षुः स्यादापदि द्विजः ॥" Baudhāyana quoted by Mādhavācārya on Parāśara (chap 2) The word ıs varıously explaıned by the commentators. C. P says त्रिदण्डं यतीनामाश्रमः ı.e., the mode of lıfe of a Yatı or a relıgıous mendıcant Vıdyādhara and Īśānadeva take ıt to mean भागवतदर्शन. A margınal note ın the Ms. of Īśānadeva says –नारदपञ्चरात्रोक्तविधानं वैष्णवं मतम् Çāṇḍūpaṇḍıta, Vıdyādhara and Īṣāṇadeva contrast त्रिदण्ड

with भस्मपुण्ड्रक which they explain as शैवदर्शन Īśānadeva says भस्मतिलक शैवं दर्शनम् , C P says शैवपाशुपतादिव्रतम्. Nārāyana, on the other hand, explains त्रिदण्ड as पाशुपतव्रत and भस्मपुण्ड्रक as शैवादिव्रत. It is noteworthy that Īśānadeva, himself a Śaiva ascetic, does not take त्रिदण्ड to mean a Śaiva vow, but calls it 'Bhāgavata or Vaisnava doctrine' In this connection we may refer to an interesting statement by Oppert in his Introduction to Vaijayantī that there is a stone pillar in the Vijayarāghavasvāmin temple at Tirupputkuli on which are engraved the figures of two hermits, Yādavaprakāśa holding in his hand the Ekadaṇḍa or single rod as an emblem of the Advaita Sanyāsin, and Rāmānuja carrying the Tridanda or three rods as an indication of his being a Viśistādvaita (or Vaisnava) Sanyāsin We may refer also to an important passage in Prabodhacandrodaya, Act II, which runs thus — एते त्रिदण्डव्यपदेशजीविनो द्वैताद्वैतमार्गपरिभ्रष्टा एव. Both the Candrikā and Prakāśa commentaries here explain त्रिदण्डिन् s as the followers of the Bhedābheda system of Vedānta propounded by Bhattabhāskara The followers of Bhāskara, like those of Rāmānuja, were, in fact, Tridandins. Vardhamāna in his comm on Nyāyakusumāñjali (chap. 2) says भास्करत्रिदण्डिमतभाष्यकार (Chowkhamba ed , p 67), and Bhāskara himself praises Tridanda in his Bhāsya on Vedāntasūtras 3 4 26—स्मृतौ च मननादौ त्रिदण्डयज्ञोपवीतादिनियमाद्युत्तमाश्रमः स्वरूपतो धर्मतश्च निर्ज्ञात इति नातिप्रसङ्ग .

The word त्रिदण्ड is used in its original sense of "three sticks tied into one" in Jātakamālā (Harvard ed., p 144)— समादाय त्रिदण्डकुण्डिकायां परिव्राजकभाण्डिकां प्रक्रमणसव्यापार· समभवत्; also in Sūtasamhitā (Jñānayogakhanda), chap VI, which describes the life of religious mendicants, e g , कुटीचकश्च संन्यस्य शिखी यज्ञोपवीती स्यात् त्रिदण्डी सकमण्डलु ; बहूदकश्च सन्यस्य ...... गोबालरज्जुसबद्ध त्रिदण्डं शिक्यमद्भुतम् (धारयेत्); परहसस्त्रिदण्ड च रज्जुं गोबालनिर्मितम्. Cf. Ksemendra's Daśāvatāracarita—त्रिदण्डिकालंकृतपाणिपद्मः (वामनः), Vāmanāvatāra, verse 191.

According to certain texts, the Kutīcaka and Bahūdaka mendicants carry Tridanda, the Hamsas and Paramahamsas carry only one stick Cf "त्रिदण्डं कुण्डिका चैव सूत्रं चाथ कपालिकाम्...सर्वं भिक्षु परित्यजेत् ॥...... कुर्यात् परमहंसस्तु दण्डमेकं तथैव च ॥"; "तत्र परमहंसा नाम त्रिदण्डकमण्डलु........ यज्ञोपवीतकपालाना त्यागिनो न तेषा धर्माधर्मौ" Visnu and Kānvāyana quoted by Amalānanda in Vedāntakalpataru (3 4 20). See also quotation on हंसवृत्ति and परमहंसवृत्ति from Skandapurāna in Mādhavācārya's comm on Parāśara (chap 2) Mādhavācārya, however, remarks that according to some, all the four classes of religious mendicants should carry Tridanda –हारीतदत्तात्रेयपितामहा. कुटीचकादीन् चतुरोऽपि उपन्यस्य सर्वेषां त्रिदण्डमेव विदधते. The following passage from the Mahābhārata is cited by Mādhava and Amalānanda—एकदण्डी त्रिदण्डी वा शिखी मुण्डित एव वा। काषायमात्रसारोऽपि यति. पूज्यो युधिष्ठिर ॥

The Jaina writer Siddharsi in his Upamitibhavaprapañcā kathā (p 547) classes the Tridandin mendicants among heretics (शाक्यास्त्रैदण्डिका. शैवा. गौतमाश्चरकास्तथा), and goes on to say—त्रिदण्डकुण्डिकामुण्डवल्कचीवरभेदत: । वेष. परस्पर भिन्न· स्फुट एवोपलक्ष्यते । (p 548)

The three sticks are supposed to represent the control of mind, speech and the senses Cf Manu 12 10, 11 – वाग्दण्डोऽथ मनोदण्डः कायदण्डस्तथैव च । यस्यैते निहिता बुद्धौ त्रिदण्डीति स उच्यते ॥ त्रिदण्डमेतन्निक्षिप्य सर्वभूतेषु मानव etc Kullūka remarks न तु दण्डत्रयधारणमात्रेणेत्याभ्यन्तरदण्डत्रयप्रशंसा Mārkandeyapurāna 41 22 gives the दण्डs as वाग्दण्ड, कर्मदण्ड and मनोदण्ड. The identical verse is found in Skandapurāna (Māheśvarakhanda) 55 135, 6 of Kumārikākhanda.

त्रेता 17 146, (1) the Age of that name; (2) the three sacrificial fires (गार्हपत्य, आहवनीय and दक्षिण).

त्रैयक्ष 21. 133, relating to त्र्यक्ष or Śiva (त्रैयक्षवीक्षणखिलीकृतनिर्जरत्व . .. मकरध्वज .). In the verse in question Nala is described as superior to Cupid who was burnt by the third 'eye of Śiva' (त्र्यक्ष ईक्षण), and in this connection Vidyādhara gives another

explanation, viz, 'looking with three eyes' or becoming angry. He says शंभुविलोकनेनैत्र यो दग्धः स्मरस्तस्य संशयं सदेहं त्वयि विषये कोऽपि न करोतीत्यर्थ । त्वं तावत् त्रिभिरक्षिभिर्दुष्टत्वेन कमपि न विलोकयसे। तेन तव निर्जरत्वमतिप्रसिद्धमायुश्च वर्तत इत्यभिप्रायः 'To look at some one with three eyes' is a popular expression meaning 'to become angry'. It is used by Śrīharsa himself in 4 76—स्मर निरैष्यत स्वचनापि न त्वयि किमक्षिगते नयनैस्त्रिभि · See Trans and Notes Īśānadeva remarks under 4 76— दुष्ट दृष्ट्वा कश्चिद्वक्ति अहो एनं दृष्ट्वा अहं त्रिनेत्रो जात इति. Nārāyana adds लौकिकी चोक्तिरियम्

दण्ड, (1) a stick, (2) one of the attendants of the sun आदाय दण्डं सकलासु दिक्षु योऽयं परिभ्राम्यति भानुभिक्षु 22 12, दण्डभ्राजिनि भानुशाणवलये 21 149

दध 14, 'what holds or bears' (धा + श). (अथास्यरागस्य दधा पदे पदे).

दम्भोलि (m) 12 19, 20 71, thunderbolt.

दरिद्राण 19 4, decaying (दरिद्राणप्राणस्तमीदयित·) From the root दरिद्रा. Mādhavīyadhātuvrtti says दरिद्राण ल्युट्.

दर्पक 9 19, 10 44, Cupid

दलोदर (n) 16 98 The word is variously explained Some take it to mean 'a hollow dish made of leaves' Acc to Jinarāja, it is a kind of sweetmeat. See Notes

दशमिता 19 1, extreme old age, decline (निशि दशमितामालिङ्गन्त्याम्). दशमिन् means 'very old' Cf also दशमी. Aparārka on Yājñavalkya 1. 116, 117 remarks वर्षशतस्योत्तमो दशमो भागो दशमी । वृद्धो दशमीस्थ·, 'चक्रिणो दशमीस्थस्य' इति (स्मृति) । वयसोऽन्तिमावस्था दशमी. Cf Manu 2 137—शूद्रोऽपि दशमी गत: The form दशमिता occurs Purusottama's Visnubhaktikalpalatā 3 8—भवति धर्मविधौ न पटीयसी दशमिताशमिता तनुरङ्गिनाम्. The expression दशमीस्थ is used in the sense of 'dead' in Yaśastilaka (chap 4)—दशमीस्थस्य भवत कथं मया सेढव्या भविष्यन्ति चिताचित्रभानोः . शिखालेखा (Vol II, p 159). Kullūka on Manu 2. 137 says शतवर्षाणां दशधा विभागे दशम्यवस्था नवत्यधिका भवति. The expression अदशमीस्थ occurs in Harsacarita (chap 1)—कालेनादशमीस्थ एवास्तमगात्. The Samketa comm. says अपूर्णायुरित्यर्थ

दाक्षीपुत्र 19 61, a name of Pāṇini (दाक्षीपुत्रस्य तन्त्रे)

दानपारमिता 5 11, see under पारमिता.

✓दिनोकार 20 2, dawn (दिन+ओंकार The Sandhi is regulated by 'ओमाङोश्च'). ओंकार means here 'beginning', 'prelude', and is used in a similar sense in Harsacarita—ओंकारमिव क्रौर्यस्य कृपाणम्, प्रथमाव्यक्तजल्पितेन सत्यस्य शनैरोंकारमिव कुर्वाणे, in Anyoktimuktālatā (verse 2)—ओंकारं कुरु करवाकर निजोन्मेषेषु योग्य क्षण· (Kāvyamālā, Part II, p 61), and in Jahlana's Mugdhopadeśa (verse 62)—ॐकार साहसानाम् (*ibid*, Part VIII)

✓दिवाकीर्ति 19 55, a barber (दिनमिव दिवाकीर्तिस्तीक्ष्णे क्षुरे सवितु करे) The word is used in this sense in Yaśastilaka (chap 3)—कलिङ्गेष्वनङ्गो नाम नृपतिर्दिवाकीर्तिसेनाधिपत्येन सामन्तसंतान संतापयन् संभूय प्रकुपिताभ्य प्रकृतिभ्य· वधमवाप The word occurs in another place in the same chapter—दिवाकीर्तेर्नेता खस्रीयो बलाहकस्य संवाहकस्य, where the comm explains it as meaning 'a barber' or 'a Candāla' The word is used in the latter sense in Manu 5 85 Ksīrasvāmin and Hemacandra derive the word thus in the sense of 'a barber'—दिवा कीर्त्यते दिवाकीर्ति, रात्रौ क्षुरकर्मनिषेधात्

दिष्ट (m n) 2 17, 11 129, time Malli quotes Viśvakosa 'दिष्टं भाग्ये च काले च.' Cāndūpandita differs See his gloss on 11. 129

दीक्षयते 18 120, caus of दीक्ष् (दीक्षते), consecrate, initiate, here, induce, impel (तत्क्रमस्तमदिदीक्षत क्षणं तालवृन्तचलनाय नायकम्)

दुःखाकृत 22 138, hurt, oppressed The suffix is डाच् by 'दुःखात् प्रातिलोम्ये' (स्वर्भानुना दुःखाकृतेनमवधूय सुधा सुधांशुम्).—Cf. Māgha 2 11 दुःखाकरोति माम्.

दुण्डुभक 21. 43, a long wreath (मल्लिकाकुसुमदुण्डुभकेन) The word is variously spelt in the Mss as दुन्दुभक, दुन्दुभिक etc. The word primarily means a kind of harmless snake (राजिल) Cāndūpandita and Vidyādhara explain it as रचितमालाविशेष Īśānadeva remarks दुण्डुभिकेन मालाद्वयत्रयस्यैकत्र गुम्फेन रचिते। टोडर इति लोके। सूचीस्यूतकुसुमैर्गुम्फितं दण्डुभिकम्। Nārāyana remarks दुण्डुभस्य विफणतया साम्यात् स्थूलघनतरे पुष्पदाम्नि दुण्डुभपदं लाक्षणिकम्। दुण्डुभप्रतिकृतिर्दुण्डुभकः 'इवे प्रतिकृतौ' इति कन्। 'दुडि निमज्जने' दुण्डतीति दुण्डुभ इत्यौणादिकः पृषोदरादिर्वा

दुर्विध 2 23, poor, destitute (रुचिगर्वदुर्विधम्).

दूतयति 9 22, send some one as a messenger (अथिरिह्न तं दूतयतां).

देवमणि 1 58, a particular curl of hair on the neck of a horse (निगालगाद्देवमणेरिवोत्थितै.) The word is found in Vāsavadattā—रत्नाकरा इव सदेवमणय . तुरगमा , in Yaśastilaka (chap 2)—देवमणिनि श्रेणिश्रीवृक्षरोचमानादिनामभिरावर्तै·. Visnudharmottarapurāna (Part II) says आवर्तस्तु निगालस्थो ज्ञेयो देवमणि. शुभः 11 19.

दैग्दाह 12 92, from दिग्दाह, 'a conflagration of the regions of the sky regarded as an evil omen (दैग्दाहैरिव भस्मभिर्मघवता वृष्टै.) The phenomenon is referred to in Kumāra 15 96—धूमं ज्वलन्त्यो व्यसृजन् मुखै रजो दधुर्दिशः, and in Māgha 15 21—काश्चित् कीर्णा रजोभिर्दिवमनुविदधे , काश्चिदन्तर्दिश इव दधिरे दाहम् Matsyapurāna (233 8) mentions दिग्दाह among the abnormal phenomena which forebode ill to the state The phenomenon in question is a lurid, red colour spreading in the regions of the sky, and Brhatsamhitā explains that when it is yellow, it indicates peril for the king, and brings disaster to a country when it has the glow of fire (दाहो दिशा राजभयाय पीतो देशस्य नाशाय हुताशवर्ण 31 1) The word दिग्दाह occurs in Brhatkathāmañjarī 9 2 3—पङ्कावगाहसनद्धमहिषक्रोडकुञ्जरे । लोके प्रत्यग्रदिग्दाहधूमैरिव समावृते ॥, in Harsacarita (chap 6)—दिने दिने दारुणा दिशा दाहा दृश्यन्ते । दिग्दाहभस्मकणनिकर इव निपतति नभस्तलात् तारागण , in Mankhaka 19 59 —दूर दिग्दाहसाहाय्य वदथ नभो दग्धदिग्दाहमासीत् , in Kādambarī (Pūrvabhāga)—आसन्नरिपुविनाशपिशुनेन दिग्दाहेनेव पाटलीक्रियमाणमम्बरतलम्, also in Yogavāsistha Rāmāyana (Sthitiprakarana) 28 12—उज्ज्वललोचनविषज्वलनातपौघदिग्दाहदर्शितयुगान्तदिनेशसेना.

दौरुधरी 15 42, from दुरुधरा, a conjunction of the planets Jupiter and Venus with the moon regarded as highly auspicious for births. The word is variously spelt. See Notes The word occurs in Māgha 13 22—दधतेव योगमुभयग्रहान्तरस्थितिकारितं दुरुधराख्यमिन्दुना. The verse रवि वर्ज्य द्वादशगै.... quoted by Vidyādhara (see Notes) is quoted also by Malli in his comm on Māgha and attributed to Kalyānavarman It is found also in Śrīnāthabhatta's Kosthīpradīpa (edited in Bengali character by

Pt Rādhāvallabha), and gives a wider definition, according to which when there are two planets, excepting the sun, in the twelfth and the second place respectively from the moon, the Yoga is called Durudharā. In the Naisadha verse in question Damayantī's face with the two ear-rings is fancied as the moon attended by two planets (अवादि भैमी परिवाप्य कुण्डले वयस्यया भ्यामभित समन्वय । त्वदाननेन्दो प्रियकामजन्मनि श्रयत्ययं दौरुधरी धुरं ध्रुवम् ॥) Naisadhacarita (chap 3) compares the ear-rings to Venus and Jupiter, but omits the reference to the moon—स्फटिककुण्डलाभ्या शुक्रबृहस्पतिभ्यामिव अनुगम्यमानं भैरवाचार्यं ददर्श.

दौहृदिक 6 61, a gardener From दोहद, a fertiliser Cf 21 153—रोहति दोहदेन पयसा पिण्डेन चेत् पुण्ड्रक In 1 82 (दाडिमे दोहदधूपिनि द्रुमे) दोहदधूपित् means 'fertilised with smoke' See also Nārāyana under 17 220 Nārāyana derives दौहृदिक thus—वृक्षादिदोहदे नियुक्तो दौहृदिक 'तत्र नियुक्त.' इति ठक्. In the sentence दौहृदिकोपनीता .मधूकमाला 6 61 he construes the word also as दौहृदिका धात्री, but this meaning is not appropriate Malli alone reads दोहलिकोपनीता and explains दोहलिका as 'nurse', but his reading is corrupt and not supported by the other commentaries Narahari explains दौहृदिक as मालाकार. Ms C of the commentary of Cāṇḍūpāṇḍita has दोहृदिकया वाटिकापालिकया, but this is against the reading of A which reads दौहृदिक.

द्वादशात्मन् 10 52, the sun The twelve forms of the Sun are mentioned in the following verse cited by Nārāyana— विधातृमित्रार्यमणो वरुणेन्द्रभगांशव । पूषा विवस्वान् पर्जन्यस्त्वष्टा विष्णुर्दिनेश्वरा ॥ In द्वादशात्मसितदीधितिस्थिति: 18 115, the 'sun' means also the Idā artery and the 'moon' the Pingalā See Nārāyana

द्वापर 13 37, doubt, uncertainty

द्विचन्द्रधी-मति, the illusion of seeing two moons due to an eye disease called Timira, also produced by pressing the eye corners. अस्ति द्विचन्द्रमतिरस्ति जनस्य तत्र, भ्रान्तौ दृगन्तचिपिटीकरणादिरादि· 13 42, जितस्तदास्येन कलानिधिर्दधे द्विचन्द्रधीसाक्षिकमायकायताम् 15 51. The expression is frequently used in philosophical literature as an illustration of illusion, e g , in Śrībhāṣya 1. 1 1—द्विचन्द्रज्ञानादौ तु

बाधकसन्निधावपि मिथ्याज्ञानहेतो परमार्थतिमिरादिदोषस्य ज्ञानबाह्यत्वाभावेन अविनष्टत्वात् मिथ्याज्ञानानिवृत्तिरविरुद्धा। प्रबलप्रमाणबाधितत्वेन भयादिकार्यं तु निवर्तते ; in Śāmkarabh ya 2 1. 27—न विद्याकल्पितेन रूपभेदेन सावयव वस्तु सपद्यते। नहि तिमिरोपहतनयनेनानेक इव चन्द्रमा दृश्यमानोऽनेक एव भवति। Paramārthasāra (verse 22) says तैमिरिकचन्द्रयुगवद् भ्रान्तं निखिलं जगद्रूपम्. The Yogācāra Buddhist who regards knowledge as the sole reality says that to see a difference between knowledge and its object is to see two moons in one—सहोपलम्भनियमादभेदो नीलतद्धियोः। भेदश्च भ्रान्तिविज्ञानैर्दृश्येतेन्दाविवाद्वये॥ (quoted in Bhāmatī) The idea is found also in other texts, e g, Yogabhāsya (Samādhipāda)—तत्र प्रमाणेन बाधनमप्रमाणस्य दृष्टं तद्यथा द्विचन्द्रदर्शनं सद्विषयेणैकचन्द्रदर्शनेन बाध्यत इति, Yogavāśistha (Sthitiprakarana) 35 36—गन्धर्वनगराकारा मृगतृष्णा इवोत्थिता। द्विचन्द्रविभ्रमाभासा द्वैतैकत्वविवर्जिता॥ (ref to माया), असत्यैव विकल्पोक्ति. सत्यभावो विकल्पते। तमोऽपहतदृष्टित्वाद् द्विचन्द्रज्ञानदोषवत्॥ *ibid*, 40 33, द्विचन्द्रविभ्रमप्रख्या मनोरथवदुत्थिताः। मिथ्याज्ञानघना. सर्वे जगत्याकारराशयः॥ ibid, 45 18, असत्यामेति ससारः स्वव्यवस्था विचारतः। दीपालोकादिवान्धस्य द्वीन्दुत्वं स्वेक्षितादिव॥ ibid, 54 40 and other passages Vivaranaprameyasamgraha (V S S, p 37) refers to द्विचन्द्रज्ञान as being produced by pressing the eye with a finger—तादृशं चेन्नानुवर्तित्वमविद्याया अपि दृष्टं नेत्रस्याङ्गुल्यवष्टम्भेन द्विचन्द्रभ्रमोत्पत्तेः. The expression is extremely rare in Kāvya literature Cf Ksemendra's Kavikanthābharana (chap 5)—तर्कपरिचयो यथा मम पद्यकादम्बर्याम्... मोहोत्प्रेक्षितशुक्तिकारजतवत् प्रायेण यूना भ्रमं, दत्ते तैमिरिकद्विचन्द्रसदृशं खे नूनमाशाकृषि॥ Kādambarī (Pūrvabhāga) refers to the Timira disease as the cause of seeing a black spot bigger than it actually is—तिमिरोपहतेव यूनां दृष्टिरल्पमपि कालुष्यं महत् पश्यति.

In Greek literature the idea of seeing double is found to imply frenzy or madness In the Bacchae of Euripides, Pentheus, inspired by Dionysus with frenzy, exclaims that he sees two suns, and a double Thebes and a double citadel (*kai mēn horan moi duo men hēlious dokō*, etc). Cf 'the vision of two moo seen by a drunken person'—Bernard Shaw's Preface to *Saint Joan*.

द्विफालबद्ध 1. 16, in द्विफालबद्धाश्चिकुरा. 'hair parted in two' The expression is rare, but found in Padmapurāna (Pātālakhanda 52 37)—द्विफालबद्धचिकुरै. Cf. Assamese फाल, side, section The expression द्विफालबद्ध would be दुफाले बन्धा in Assamese

द्वीपवती 22. 99, a river

धाय्या 2. 56, a verse of the Rgveda used in kindling the sacrificial fire, same as सामिधेनी (मदनानलबोधने भवेत् खग धाय्या).

धारय 9 3, one that owes something, a debtor, in उत्तरधारय (न मद्यमत्रोत्तरधारयस्य किं ह्रियेऽपि सेयं भवतोऽधमर्णता). Nārāyana says धारयतीति धारय 'अनुपसर्गाल्लिम्पविन्दधारि—' इति श । उत्तरस्य धारयः इति समास . Under the above Sūtra, Tattvabodhinī refers to Śrīharsa's use of the form धारय.

धारा 1 72, the pace of a horse (धारामवधीर्य मण्डलीक्रियाश्रियामण्डि तुरंगमैः स्थली)

धूपग्रह 15 29, a censer (धूपग्रहधूमकोमला).

धूलिहस्तयति (intrans) 1 81, smear the hands with dust (धनुर्मधुस्विन्नकरोऽपि . ... परागैस्तव धूलिहस्तयन्).

धोरणि 15. 49, a continuous series (अवधिवृद्धिधोरणिः). Nārāyana and Jinarāja remark that it is a vernacular word Jinarāja mentions धोरणी as a variant and derives it from 'धोॠ गतिचातुर्ये' (धोरति). He quotes Hemacandra 'धोरणी श्रेणी' The word frequently occurs in Kāvya literature, e g. in Mankhaka 14 2, 12 50—मधुपायिधोरणी, दीधितिधोरणीभि., in Bālarāmāyana Act 9 (Prākrta passage)—सरधोरणी, जलधाराधोरणीहिं, in Haravijaya 3 44—पयोधरधोरणी, in Rasamañjarī चिकुरधोरणी, कुन्तलधोरणी, and in other works of a later age

नग्नाचार्य 19 41, a bard, a minstrel, a panegyrist Hemacandra says नग्न स्तुतिव्रत Cf Tilakamañjarī—नग्नाचार्य एक. समुच्चार्य जयशब्दम् इमं श्लोकमपठत् । आकर्ण्य चैनमब्रवीत् समरकेतु· 'कुमार, साध्वनेन मङ्गलपाठकेन पठता किं दृश्यते किंच वर्ण्यते.' Cf. also Kuttanīmata, verse 897—तारमधुरस्फुटार्थं नग्नाचार्ये. पपाठ नेपथ्ये. The derivation of the word is not clear Hemacandra, relying on the literal meaning of the word, describes नग्न as an ill-clad person wearing only a small piece of loin-cloth But it is extremely doubtful whether shabby persons wearing rags were employed by

kings to awaken them in the morning in melodious strains[12] The word नग्नाचार्य is a term of respect, and these bards, in our poem, allow themselves considerable liberty of speech (see Naisadha 19 21, 24). Kuttanīmata (verse 550) seems to imply that a नग्नाचार्य is a well-to-do person— ज्वालाकरालहुतभुजि नग्नाचार्ये पपात नरसिंह । तस्मिन्नेव शरीरं निजमजुहोच्छोकपीडिता दासी ॥ It is, however, probable that these Nagna bards were sometimes Jaina mendicants The word नग्न means also a Jaina mendicant, and it is remarkable that there is another word गोरङ्कु which also means both 'a bard' and 'a Jaina mendicant' Viśvaprakāśa, for instance, says 'गोरङ्कु पक्षिजातौ च भवेन्नग्नकवन्दिनोः', 'क्षपणवन्दिनोः । नग्नक. '. Medini and Anekārthasamgraha say the same thing, while Keśavasvāmin gives only नग्न and वन्दिन् as the meanings of गोरङ्कु. Trikāndaśesa says खगे नग्ने च गोरङ्कु . The double meaning of the two words नग्न (or नग्नाचार्य) and गोरङ्कु seems to suggest that Jaina mendicants sometimes served as bards or panegyrists

नभस् (m) 9 84, the month of Śrāvana

नभस्य (m) 9 84, the month of Bhādra

नागदन्त 18 15, a peg in the wall, here a perch (सारिकाध्युषितनागदन्तिका). Cāndūpandita explains the word as घोडलक

नार्पयति 5 89, (1) न + अर्पयति; (2) surrender to the king (e g property) 'नार्पयति तानि मृतोऽपि' Nārāyana says नृपसंबन्धीनि राजायत्तानि नार्पाणि करोति नार्पयति.

नालीक (m) 2 28, an arrow; acc to Nārāyana, a thin arrow shot through a tube (नलिका)—'नलिके न तदुच्चनासिके त्वयि नालीकविमुक्तिकामयो '. See 21 151, where also नलिका and नाली are used Vidyādhara explains नालीक as नलिकाबाण.

नासत्ययुग 17 146, (1) न + असत्ययुग i e सत्ययुग; (2) the two Aśvins The latter meaning occurs also in 10 45 —नासत्यतां (i e आश्विनेयत्वम्) नात्र बिभर्ति कश्चित. Cf 10 44—नासत्ययुतौ.

निक्षेप णिक् 3 43, a merchant with whom goods are left in deposit (तत्राभिनवस्मरा ïf श्वासनिक्षेपवणिक्). Nārāyana says निक्षेपवणिक् स्थाप-

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12 Māgha (18 16) describes Nagna bards singing the exploits of heroes on the battlefield.

निको वणिक्. In Smrtı निक्षेप, as opposed to उपनिधि q v, is an open deposıt entrusted to some one personally (समक्षं तु समर्पणं निक्षेप Mıtāksarā 2 67)

निगाल (m) 1 58, the neck of a horse See under देवमणि.

निमिच्छति, निर्मिच्छति, 7 43, perform Nīrājana or the ceremonıal wavıng of lıghts round an object of worshıp or an ıdol, also round a person or horses and elephants as an auspıcıous act (कुरुते तमेव निमिच्छ्य देव· सफलं स जन्म) For the varıous forms of thıs word see Notes 7 43 The word नीराजन-ना ıs also used ın Naıṣadha, e g, 11 77 (त्वन्नेत्रयोरहह तत्र विपाशि जाता, नीराजनाय नवनीरजराजि.); 1 10 (रराज नीराजनया स राजघ:); 1 144 (चक्रनिभ-चङ्क्रमणच्छलेन नीराजनां जनयतां निजबान्धवानाम्), and 2 26 (भ्रमयत्युचितं विदर्भजाननीराजनवर्धमानकम्) The word occurs ın Devīpurāna 59 26-नीराजनं प्रकर्तव्यं नृनागतुरगादिषु। कार्तिक्यां कारयेत् पूजां यागं देवीप्रियं सदा ॥, ın Catuhsastyupacāramānasapūjāstotra (Kāvyamālā, Part 9) रत्नालंकृतहेमपात्रनिहितैर्गोसर्पिषा दीपितैः .... रत्नप्रदीपैः सदा, मातस्त्वामहमाद-रादनुदिनं नीराजयाम्युच्चकै. ॥, ın Yaśastılaka 3 477—नीराजनार्जनविधौ विधिवत् प्रयुक्ता दीपावली सकलमङ्गलहेतुभूता। नक्षत्रपंक्तिरिव मेरुमहीधरस्य पर्यन्तवृत्तिरुदयाय तवेयमस्तु ॥, ın Bālarāmāyaṇa 9 52—वेल्लद्विद्युल्लताली-च्छुरितपरिकरैरम्बुदैर्वान्तिवार्भि., ...तारकाणामुत्तालैश्चक्रवालैरिव च विरचिता वक्त्रनीराजनश्री ॥, ın Yādavābhyudaya 5 38, 8 11— महीभृत: सम्भृततीर्थतोयैरम्भोधरैराचरिताभिषेकाः। प्रयुक्तविद्युद्वलयैः पुनस्तैः प्रायेण नीराजनमन्वभूवन् ॥, आघूर्ण्यमानैरभितो नभस्वान् कान्तैः प्रदीपैरिव कर्णिकारै.। वनश्रियो माधवसंगमार्हं मङ्गल्यनीराजनमाचचार ॥; in Prabodhacandrodaya 2 8—अस्पृष्टचरणा ह्यस्य चूडामणिमरीचिभि.। नीराजयन्ति भूपाला: पादपीठान्त-भूतलम् ॥, and dıverse other texts.

The Nīrājana ceremony was orıgınally mılıtary ın character, beıng performed by kıngs on the eve of an expedıtıon usually ın the autumn The object was the purıficatıon of the army and the elephants and the horses that formed part of ıt Harıvamśa says whıle descrıbıng the autumn—नीराजित I सैन्यानि प्रयान्ति विजिगी वः। अन्योन्यरा ्भिमुखाः पार्थिवाः पृथिवीक्षित.॥ Vısnuparva 16 33. A sımılar reference ıs found ın Padmapurāna (Pātālakhanda), whıch descrıbes how Kāntımatī performed Nīrājana in honour of her husband Puṣkala on the

eve of his departure on a warlike mission (नीराजयामास मुहुस्तत्र कान्तिमती सती। नीराजयित्वा बहुशः किरन्ती मौक्तिकैर्मुहु.। गलदश्रुजला चैव परिरेभे पतिं निजम्॥ 5 102-3) The word has a similar significance in Naisadha 1 10—जयाय सृष्ट्या रराज नीराजनया स राजघ., though the verse admits of another construction Cf Jātakamālā (Harvard ed), p 215—कृता शूरपुरुषमनेकसमरनीराजितं महन्महौघभीमं बलम्; and Māgha 17 16, on which Malli remarks नीराजनात् स्याद्विजय इत्यागमः.

The military character of the ceremony finds prominence in Brhatsamhitā (chap 44), which prescribes the Nīrājana of horses, elephants and men in the month of Āśvina or Kārtika, and lays stress on the rites connected with the horses in particular The priest pierces the earthen figure of the foeman with a spear, and the king sets out on his expedition.[13] The Nīrājana ceremony was essentially a Śānti or a rite to counteract evil influences Brhatsamhitā says— कुर्यान्नीराजनसंज्ञिता शान्तिम्. Gradually it lost its military character, but continued as a propitiatory rite Rucipati in his comm on Anargharāghava 2 10 says नीराजना शान्तिकर्म। तेजोञ्छन इति प्रसिद्धम्. The circular waving of lights was a special feature of the Nīrājana ritual, and that before idols is also known as आरात्रिक, popularly called आरति. In Kāvya poetry the word is often used in the sense of 'illumination', 'adoration as with waving lights'.

In Naisadha 2 26 (quoted above), the expression नीराजनवर्धमान means 'a vessel revolved round the face of a person to ward off the evil eye' See Notes 2 26.

Ksīrasvāmin gives the following derivation of the word: नीरस्य शान्त्युदकस्याजनं क्षेपोऽत्र नीराजनं, मन्त्रोक्त्या वाहनायुधादेर्नि.शेषेण राजनं वात्र. The latter construction is the more probable The word is derived from निः+राज्. Māgha uses the form निरराजयत् 17 1

13 Ksīrasvāmin on Amara 2 8 95 says that Nīrājana is followed by a rite called Lohābhisāra to be performed before the starting of the expedition.

निर्व्यथन 7 68, (1) (adj) without any pain, (2) (n) a hole

निष्कल 21 126, inarticulate (a musical term) 'विपञ्ची किञ्चित् पुर कलितनिष्कलकाकलीका'. Vidyādhara remarks सकलनिष्कलरूपकमेकतन्त्री वीण.वाद्यं द्विधा भवति

निष्कुलाकरोति 22 15, peel off (तन्निष्कुलाकृत्य रवि त्वगेषा संध्योज्झिता पाकिम-दाडिमं वा). The verse 22. 15 is regarded by Nārāyana as an interpolation

निस्तुष 15 8, faultless, pure (शशंस मौहूर्तिकससदंशकम्.... उदयास्तनिस्तुषम्). Nārāyana remarks—तुषो दोषलेश.. Cf कवेः पुष्यति निस्तुषत्वम् Mankhaka 2 7

नि सूत्र 7 69, helpless (नि सूत्रमास्ते घनपङ्कमृत्सु)

नीराजन-ना, see under निमिच्छति.

नीराजित 11 96, illumined, made radiant (ता मत्स्यलाञ्छनदशाञ्छितचाप-भासा नीराजितभ्रुवम्). Cf अग्रे नीराजित इव नवावाप्तधैर्योऽर्यमाश्म—ज्वालाजालै-रयमुदयते चक्रवर्ती ग्रहाणाम् Mankhaka 16 9, प्रत्यग्रज्वि तै पतङ्गमणिभि र्नीराजिता भानव·, सावित्रा कुरुविन्दकन्दलरुच प्राचीमलंकुर्वते Anargha-rāghava 2 10

नीवृत् 2 40, a region, a country (सरसी· परिशीलयितु मया गमिकर्मीकृतनैक नीवृता).

नैष्ठिकब्रह्मचारिन् 17 116, a religious student who never marries and lives all his life in the house of a guru (.कथमुद्वक्ष्यसे तु सः । सृष्टवान् परमेष्ठी यं नैष्ठिकब्रह्मचारिणम्) Cf Yājñavalkya 1 49—नैष्ठिको ब्रह्मचारी च वसेदाचार्यसंनिधौ । तदभावेऽस्य तनये पत्न्यां वैश्वानरेऽपि वा ॥ Aparārka remarks निष्ठा शरीरपात , तदवधिके ब्रह्मचर्ये सकल्प· कृतो येन स नैष्ठिकब्रह्मचारी । स पुनराचार्यस्य संनिधौ वसेन्न समावर्तेत.

पक्कण (m) 22 5, the house of a low-caste Śabara (अस्ताद्रिचूडालय-पक्कणालि...). Cf दुराचारचिक्कणस्य पक्कणपतेः Yaśastilaka, chap 5

पञ्च 22 19, wide (पञ्चास्यवत् पञ्चशरस्य नाम्नि प्रपञ्चवाची खलु पञ्चशब्द.).

पटच्छिदा 15 14, a shred of cloth (पटच्छिदाकालिकपुष्पजा स्रज.).

पतद्ग्रह 16 27, a spitoon (तमेकमाणिक्यमयं महोन्नतं पतद्ग्रहं). The word occurs in Haravijaya 32 10—पतद्ग्रहशताकुलान् निशान्तान् ; in Padmapurāna (Pātālakhanda 41 127—दधाना दक्षिणे हस्ते सा रत्नपतद्ग्रहम्.) The form पतद्ग्राह occurs in Śamkaradigvijaya 15, 173—कयापि कपतद्ग्राहग्रहव्यापृता· .

पतिंवरा 1, a woman who chooses her husband herself.

पत्र, (1) a leaf, (2) a challenge, in पत्रं ददाति, to challenge to a controversy, same as पत्रालम्बनं करोति. Strictly speaking, पत्र is a written declaration delivered to a rival asserting one's own superiority over him, hence 'to give a 'पत्र' means 'challenge'. Vidyādhara remarks in his gloss on 7 93—आत्मन. पूजाख्यात्यर्थं गुणोत्कर्षप्रतिपादको लेखो यद्विपक्षोपरि दीयते तत् पत्रम् The word occurs more than once in the Naisadha, and both meanings 'leaf' and 'challenge' are employed, e g in 7 93—स्वस्यैव येनोपरि सा ददाना पत्राणि (Nārāyana remarks पत्राणि पत्रालम्बनानि ददती सती। अन्योऽपि वादी प्रतिवादिनि पत्रालम्बनं कुरुते। See also Notes), in 10 82—पत्रं क दातुम् (where दातुम् means also खण्डयितुम्. See Notes). In 14 66—मषेर्ददच्चोपरि पत्रमन्य:, the expression means 'to challenge', hence 'to surpass' Nārāyana remarks अन्य. कृष्णगुणस्तु मषेरुपरि पत्रं ददत् मषे सकाशादहं काल इति पत्रालम्बनं कुर्वन् .... । अतिश्याम इत्यर्थ: The expression is extremely rare in the earlier poets It is used in Brhatkathāmañjarī 9 1 664—विधेरपूर्वनिर्माणचित्रपत्रावलम्बनम् (सर·), in Moharājaparājaya 3 57—.....स्थापितमेतदत्र नगर ...... पा ध्वजव्याजाज्जैत्रमदत्त पत्रममरावत्यै यदुच्चैस्तराम्, and in Abhayadeva's Jayantavijaya 1 52—कस्तूरिकास्थासकवर्णभाजां व्याजेन जैनेन्द्रगृहध्वजानाम् । या दत्तपत्रेव. .पुरीणामुपरि स्वऋद्ध्या ॥ Cf also Tilakamañjarī—दत्तपत्रं कुवलयततेरायतं चक्षुरस्या:.

The following verses contain actual Patras or challenges delivered by scholars in writing to rival Panditas— प्राक्प्रत्यक्पृथिवीभृतो परिषदि प्रख्यातसंख्यावता,—महायाऽद्भुततर्ककर्कशतया विच्छिद्य विद्यामदम्। ये केऽप्युत्कलभूपते त सभासभाविता पण्डिता., "पत्रं" श्रीजयदेवपण्डितकविस्तन्मूर्ध्नि विन्यस्यति ॥ quoted in Keśavamiśra's Alamkāraśekhara Cf also Prabhāvakacarita (Mahendrasūri Prabandha)—स राजमन्दिरद्वारि पत्रालम्ब प्रदत्तवान्। काव्यान्यमूनि चालेखीत्तत्र मानाद्रिमूर्धग ॥ तद्यथा—शभुग डमहामहीप्रकटके धारानगर्यां द्विजो, विष्णुर्भट्टिअमण्डले पशुपति श्रीकन्यकुब्जे जित । येनान्येऽपि जडीकृता कतिपये जन्यानिले वादिन, सोऽयं द्वारि समागत क्षितिपते धर्म. स्वयं तिष्ठति ॥ य कोऽपि पण्डितंमन्य. पृथिव्या दर्शनेष्वपि । त-लक्षणसाहित्योपनिषत्सु वदत्वसौ ॥ अथ श्रीभोजभूपालपुर: सगत्य पर्षदम्। तृणाय मन्यमानोऽसौ साहंकारा गिरं जगौ ॥ ..क्षितिप तव समक्षं बाहुरुर्ध्वीकृतो मे, वदतु वदतु ादी विद्यते यस्य शक्ति. । मयि वदति वितण्डावादजल्पप्रवीणे, ज धिवलयमध्ये नास्ति कश्चिद्विपश्चित् ॥ etc It will be seen that Patras or Patrālambas

were often delivered at royal courts where disputations of rival Panditas usually took place

पद्म (क) 22 9, (1) a lotus, (2) red dots on the face or trunk of an elephant

पयायते 14 76, act like milk (मदीक्षामयकामधेनोः पयायतामभ्युदयस्त्वदीय).

पराक 17. 193, in पराकिणाम्, a religious vow involving a fast of twelve days Cf महापराकिणः 17 93

परिप्लुति 4 76, overabundance (त्रिनयनत्वपरिप्लुतिशङ्कया).

परिवाद 21 127, (1) scandal, (2) an instrument with which a lyre is played (परिवादमेत्य लोकेऽधुनापि विदिता परिवादिनीति). The seven-stringed परिवादिनी lyre is mentioned also in Māgha 6 9 and Naisadha 15 44

परिशुद्धपार्ष्णि 7 101 (2), (1) one that has refined heels, (2) secure or free from attack in the rear See also पार्ष्णिविग्रह.

परीष्टि 16 112, service, attendance, caresses (वारसुन्दरीपरीष्टिभिस्तुष्टिमुपेयुषां निशि)

पर्पट 22 149, a rice cake stuffed with sesamum (तिलतिलकितपर्पटाभमिन्दुम्) Nārāyana gives तिलसंकुली as an equivalent Cf पर्पटौदनपूजायां जलहोमेन सिद्धिदा Devīpurāna, chap 50

पल्लव 10 83, (1) story, narrative (सपल्लवं यत् पाणियुग्मं वक्ति पुराणम्); (2) a leaf In the latter case, the word may verywell mean 'red lac paint' Jinarāja says पाणियुग्ममपि सह पल्लवेन अलक्तकरागेण वर्तते. This meaning is mentioned by Nārāyana also

पवि (m) 17 188, thunder

पवित्र 17 188, (1) a pair of Kuśa blades used at sacrifices for purifying and sprinkling clarified butter (पवित्रालोकनादेष पवित्रासमविन्दत). Nārāyana quotes Kātyāyana—अगर्भौ साग्रौ दर्भौ पवित्रम्. (2) The word may here mean also 'a cloth for straining Soma juice' It is used in this sense in Vedic texts, e g Taittirīya-samhitā 1 8 21—वायु पूतः पवित्रेण प्रत्यङ् सोमो अतिद्रुतः. Sāyana quotes Taittirīya Brāhmana 1 8 5—पवित्रेण पुनाति। पवित्रेण हि सोमं पुनन्ति, and remarks दशापवित्रेण सोमस्य शोधनं प्रसिद्धम्.

पश्य (adj) 6 39, what sees or looks on (पश्याः पुरन्ध्री). Also ददर्श पश्यामिव (पुरम्), 16 122

पाणीकरण 9 68, marriage.

पात्र 16 11, a volume or current of water (सुरस्रवन्त्या इव पात्रमागतम्). Cf रसधुनीपात्रे 15 86

पान्थदुर्गा 14 37, in आलिङ्गय नीत्वाकृत पान्थदुर्गा भूपालदिक्पालकुलाध्वमध्यम्· Sarasvatī takes Damayantī to the middle of the passage before the suitors seated in the Svayamvara hall and 'makes her a पान्थदुर्गा', i e, makes her stand before the suitors (1) Nārāyana explains the word as meaning 'a deity of the road' (मार्गदेवता), being a stone idol of Durgā worshipped by travellers (पान्थदुर्गा पथिकसिन्दूरादिपूजितशिलामयकल्पितमार्गदेवतामकृत). Cāndūpandita's explanation is similar— पान्थानां दुर्गा. He remarks दुर्गादेवी मार्गमध्ये पतति. Vidyādhara also explains पान्थदुर्गा as पथिकदुर्गा and remarks—पान्थदुर्गा हि मार्गमध्ये क्रियते पान्थदुर्गा, lit travellers' Durgā, thus means an idol of Durgā installed on the roadside and worshipped by travellers A very similar reference is found in Harsacarita (chap 2) which speaks of an image of Kātyāyanī or Durgā, engraved on a tree at the entrance of a forest, and saluted by wayfarers (पथिकजन-नमस्क्रियमाणप्रवेशपादपोत्कीर्णकात्यायनीप्रतियातनं... .चण्डिकाकाननम्) पान्थदुर्गा was thus a मार्गदेवता as explained by Nārāyana, and in this connection we may refer to Hemacandra's Dvyāśraya Kāvya 7 34, which describes a certain king as worshipping the deities of the road during his march against a rival— उपतस्थे चाध्वदेवता·. Abhayatilaka in his comm remarks अध्वदेवता देवकुलादिस्था मार्गाधिष्ठातृदेवता निरुपद्रवाय उपतस्थे.

References to a Wayside Goddess are met with in Greek literature Pausanias says in his *Description of Greece* III 14 9 that the Greeks of Colophon sacrifice a black female puppy to the Wayside Goddess (Enodíos) More interesting is the reference to Athena as Keleutheia ('Lady of the Road' or 'Goddess of Paths') in Pausanias III 12 4, her sanctuary being located at Sparta Ulysses is said to have set up the image of Athena and named her Goddess of Paths, after he had vanquished the wooers of Penelope in the race He founded three sanctuaries of the Goddess of Paths at some distance from each other See Pausanias (Loeb), Vol 2, p 72 and Frazer's Trans, Vol 1, p 151

(2) Nārāyana gives another explanation of पान्थदुर्गा. He explains it as a travelling image of Durgā, and refers to the idol of Durgā carried on a platform in the streets on festive

occasions This custom is, in fact, still followed in Bengal and Assam on the Vijayādaśamī day of the great Durgāpūjā festival. See Trans We may refer also to the description of the Rathayātrā of the Devī in Devīpurāna (chap 31), which speaks of the idol of Durgā as being taken round in procession in a richly decorated chariot A similar procession is described in Skandapurāna (Prabhāsakhanda) in connection with the worship of the Yogeśvarī form of Durgā (chap 83 of Prabhāsaksetramāhātmya) It is, however, doubtful if पान्थदुर्गा has anything to do with such customs, and the first explanation of the word seems to be the right one

पारण 22 150, swallowing (प्रतिवारपारणमिलद्दन्तौघ).

पारमिता, in दानपारमिता, perfection in charity (दानपारमितयैव वदान्यान् 5 11) Nārāyana suggests the following derivation of पारमिता- युवादेराकृतिगणत्वाङ्गीकारेण भावेऽणि पारम·, तस्मादत इनौ 'यस्येति च' इति तद्धितनिमित्तेऽल्लोपे पारमीति सिध्यति दानपारमिता is a Buddhist term It is one of the cardinal virtues or Pāramitās of the Buddhists Cf Bodhicaryāvatārapañjikā, p 347—इयं कौशिक प्रज्ञापारमिता बोधिसत्त्वाना महासत्वाना दानपारमितामभिभवति शीलपारमितामभिभवति क्षान्तिपारमितामभिभवति ध्यानपारमितामभिभवति. The Kathāsaritsāgara (Taranga 72) illustrates six Pāramitās (दान, शील, क्षमा, धैर्य, ध्यान and प्रज्ञा) by means of suitable stories Cf. एवं चारुह्य नौतुल्यां तरन्त्येव भवाम्बुधिम् । वत्स बुद्धोक्तदानादिषट्कपारमितां बुधा. ॥ *ibid*, 72. 362 The Pāramitās are illustrated in a similar fashion in Ksemendra's Brhatkathāmañjarī (9 1 496 ff) Cf. also Mattavilāsaprahasana (T. S S)— कपाली—नूनमेवं बुद्धेनापि दानपारमिता पूरिता.

पारिपार्श्विक 12 60, an attendant (नृपपारिपार्श्विकान्); 17. 15.

पार्ष्णिविग्रह 9 134, an attack by an enemy in the rear, here used figuratively (मा विधात्...... कृतानुतापस्त्वयि पार्ष्णिविग्रहम्).

पिकपञ्चम 10 129, the song of the cuckoo supposed to represent the fifth note of the gamut (चकार वाचं पिकप मेन).

पिब 9 124, what drinks (जगज्जीवपिबं शिवं वदन्). Also न च्छायपिबापि दृष्टि· 6 34, इदंपिब: 16 90, 4 5

पुण्ड्रक (m) 21. 153, a kind of sugar-cane.

पुण्याहविधि 15 13, in आसिस्वदद्द्‌यन्मधुप र्पितं.......पास्यन् धु भी जाधरं मिषेण पुण्याहविधिं तदाकृत. पुण्याह or शान्तिपुण्याह is a ceremonial

rite performed on an occasion like a marriage or birth to remove the influence of unfavourable planets from the auspicious day Cf Haradatta on Gautamadharmasūtra 2 2 17 (शान्तिपुण्याह.........) शान्तिसयुक्तं दैवोत्पातचिन्तकसूचितापचयनिवृत्त्यर्थं यत् क्रियते ग्रहशान्त्यादि पुण्याहसयुक्तं दिनदोषनाशाय विवाहादौ यत् क्रियते. In our poem the occasion is Damayantī's marriage Cf Anargharāghava 2 33—नीराक्षसा वसुमतीमपि कर्तुमद्य पुण्याहमङ्गलमिदं धनुरादधातु. Rucipati remarks जन्मदिनसुखरात्रिकाद्युत्सवदिनं तत्र मंगलं यत् क्रियते तत् पुण्याहमगलपदेनोच्यते. Cf also Brahmapurāna 72 15—पुण्याहवाचनं वृत्तमन्तर्वेश्मनि नारद। वेदिकायामुपाविष्टौ दम्पती सुरसत्तमौ ॥

पुर (m) 21 37, the aromatic resin commonly known as Guggulu burnt as incense before idols (ततपुर पुरमतोऽयमधाक्षीद्धूपरूपम्).

पुष्पसिन्दूरिका, a kind of flower-dyed red cloth worn by the married couple on the fourth day of the marriage (पुष्पसिन्दूरिकापर्वणि 22 10) Nārāyana remarks विवाहस्य चतुर्थे दिने प्रथमदिनपरिहितानि वस्त्राणि प्रक्षालनार्थं परित्यज्य पुष्पसिन्दूरिकाख्यपर्वणि कौसुम्भादिरक्तवस्त्राणि वधूवरेण परिधीयन्त इति वृद्धाचार: See also Notes It will be seen that the festive occasion of wearing this cloth was called पुष्पसिन्दूरिकापर्व. The word is extremely rare, but the custom of wearing red clothing in marriage is sometimes referred to We find in Abhayadeva's Jayantavijava that a red cloth is presented to the bridegroom on his arrival at the bride's place ता. कुसुम्भरसरञ्जितवस्त्रं कण्ठकन्दलतले विनिवेश्य। सौधमध्यमनयन्मृगनेत्रा:......... ॥ 13 82 Red clothing (रक्तवास.) is brought for the purpose of a marriage in Rājaśekhara's Viddhaśālabhañjikā (Act 4), ed Jīvānanda, p 134 Cf Jānakīharana 5 51—ततस्तातास्रक्स्रवलोहिताम्बर. श्रियं जयस्थामुपयन्तुमुद्यत., Nāgānanda, Act 4 कञ्चुकिन् त्वया दशरात्रं यावन्मलयवत्या जामातुश्च रक्तवासांसि नेतव्यानि.

पूत्कार्य 20 145 (पूत्कार्यपीडनौ चक्रे स सखीषु प्रियास्तनौ). Nārāyana explains the word as महाक कलकथनीय. पूत्कृ means 'to cry aloud' त्रायध्वं त्रायध्वमिति महता शब्देन पूत्कृतवती Upamitibhavaprapañcā kathā, p 374, तया च दूरत एव विहित: पूत्कार:। यदुत त्रायध्वं भो नाथास्त्रायध्वम् ibid, p 483, न च सन्मार्गवक्तार· पूत्कुर्वन्तोऽप्यनेकधा ibid, p 543, कस्यायमाक्रन्दमुखरो ध्वनि·, अथ भवतु यस्य कस्याप्येष पूत्कार· Udayasundarīkathā, p 75 (G O S); पूत्काकरुणो ध्वनि· ibid; इयमपि शफरी समुत्पतन्ती .. ध्रुवमपहृतविभ्रमा भवत्या नयनयुगेन नताङ्गि पूत्करोति ॥ Candraprabhacarita 9 38.

पृषती 2 23, in पृषतीमस्पृशती तदीक्षणे, a collyrium stick (अञ्जनशलाका). The word is explained also as 'a doe' See Notes

पोप्लूयते (intrans) 22 27, move or spread in all directions, overflow (पोप्लूयते.... .पूर इवान्धकारः) Nārāyana says 'प्लुङ् सर्पणे' इत्यस्माद्भृशार्थे यङ् द्विर्वचनम्. Cf Vāmanapurāna 20 46— पृष्ठस्थिताया महिषासुरोऽपि पोप्लूयते वीर्यमदान्मृडान्याम् The same work (62 46) uses the irregular form पोप्लूयति—भावेन पोप्लूयति बालवत् स, भुजौ प्रसार्यैव ननर्त वेगात्.

पौरुष 1 57, in जवेऽपि मानेऽपि च पौरुषाधिकम्. पौरुष is the size of a man with his arms and hands uplifted

प्रघाण(m) 19 11, a terrace in front of a building (मघवप्रासादस्य प्रघाणम्).

प्रचारण 1 4, teaching (अधीतिबोधाचरणप्रचारणै)

प्रज्ञाचक्षुष् 12 106, blind (प्रज्ञाचक्षुरवेक्ष्यमाणतिमिरप्रख्या. किलाकीर्तय). Used in this sense in Bhāgavata 1 13 29— प्रज्ञाचक्षुर्बोधितो ह्याजमीढ., in Dvisandhānakāvya 13 16, where applied to Rāvana or Jarāsandha, it means शास्त्रज्ञानेक्षण , and applied to the Kalpataru, means बाह्यचक्षूरहित Cf Manodūta (verse 115)— अरे मन्द प्रज्ञानयनसुत किं ते व्यवसितम् (addressed to Duryodhana) Here, प्रज्ञानयन refers to Dhrtarāstra (Kāvyamālā, Part XIII).

प्रतिच्छायिका 6 45, a reflection.

प्रतिपत्ति 21 63, giving (दानवारिरसिकाय विभूतेर्वश्मि तेऽस्मि सुतरां प्रतिपत्तिम्).

प्रतिब (व)न्दी 9 17, a retort (प्रतिवन्द्युत्तरः) The messenger (Nala) had said that he could not tell his name as it was against the custom prevailing among the great to do so Damayantī replied with a प्रतिबन्दी that she, too, could not talk with him as it was against the custom prevalent among women of birth See Notes. Nārāyana uses the word प्रतिबन्दी in his gloss on 20. 124— प्रतिबन्द्या..........प्रतिरोधकारिण्याम्. Jinarāja remarks in his gloss on 5 112—युष्माकं यदीदमुचितं तर्हि ममापीति प्रतिबन्दिः. The word is variously spelt and not probably used anywhere else in Kāvya literature It occurs in the following introductory verse of Śeṣānantācārya's comm. on Śaśadhara's Nyāyasiddhāntadīpa (Pandit, Vol XXV, 1903)—दृष्ट्वा कौस्तुभदिव्यदर्पणमुरः सासूयमुत्क्षिप्तया, दृष्टया काममपि पूर्वपक्षरचनामालक्ष्य लक्ष्म्या हरेः । जीयासुः प्रतिवन्दिमुत्तरयितुं मुक्ता विवाहोत्सवे, तस्याः स्वप्रतिबिम्बचुम्बिनि कुचद्वन्द्वे कटाक्षच्छटाः ॥ The word is sometimes

found in later philosophical treatises, e g, in Venkatanātha's Nyāyapariśuddhi— प्रतिबन्दिव्यवहितास्त्वविशेषसमादय इति भिदा (Chowkhamba ed, p 234)

प्रतिबन्द्धृता 9 37, opposition, refutation

प्रतिमुहु 20 161, emphatic for मुहु॰ Nārāyana says मुहुरित्यर्थे प्रतेर्मुहु-शब्देन 'सह सुपा' इति समास । मुहुर्मुहुरित्यर्थ .

प्रतिश्रुति 5 135, (1) a promise, (2) the sacrificial formula अस्तु श्रौषट् spoken by the Āgnīdhra priest in reply to the Adhvaryu priest who addresses him by saying ओ श्रावय प्रतिश्रुति is usually called प्रत्याश्रुत in sacrificial language Cf Satyāsādhaśrautasūtra 2 1— अस्तु श्रौषडित्याग्नीध्र॰ प्रत्याश्रावयति The commentator Mahādeva remarks प्रतिमोदन श्रावयतीत्यर्थ । कथं श्रौषडनुमतिरस्तु इति Sāyana in his comm on Taittirīyasamhitā (Ānandāśrama ed) 1 6 11 says—हे आग्नीध्र वक्ष्यमाणदेवता प्रति तुभ्यमिदं दीयत इत्याभिमुख्येन श्रावयेत्यध्वर्युणोक्ते सति स आग्नीध्रोऽस्तु इत्यङ्गीकृत्य श्रौषडिति शब्देन श्रावयति । हे देवा युष्मद्विषयमिदं हविर्दानं शृणुतेत्यर्थ See also Notes (Extracts)

प्रतिसीरा 14 31, a curtain (त्रपोर्मिप्रतिसीरया)

प्रतोली 6 58, Nārāyana takes the word in its usual sense of 'a street', but this meaning is hardly applicable here Damayantī's Sabhā is described as being located on a bejewelled platform of the प्रतोली of the royal palace (विलोकयामास सभां स भैम्यास्तस्य प्रतोलीमणिवेदिकायाम्). Here प्रतोली means 'antechamber', 'entrance', 'corridor' Cāndūpandita says प्रतोली प्रवेशमार्ग. Narahari says द्वारवीथी The word seems to be used in the above sense in Udayasundarīkathā (गृहप्रतोलीद्वारेण निर्गच्छन्) and in Abhinanda's Rāmacarita 17 9— तृणोद्गमाभैर्गरुडोपलानां प्रतोलिकावेश्मसु रश्मिजालै॰ The word is used in a similar sense in Śyāmilaka's Pādatāḍitaka (in चतुर्भाणी)— . व भीपुट्टाट्टालकावलोकनप्रतोलीविटङ्कप्रासाद म्बाधानि............... भवनवरावतंसकानि वारमुख्यानाम् . The word is often used in the sense of 'a fortified gate or door', 'a gateway' In this sense तोली is practically the same as गोपुर. Cāndūpandita in his gloss on 1 22 and Ksīrasvāmin on Amara 2 2 16 explain गोपुर as प्रतोली. Śrutasāgāra does the same in his comm on Yaśastilaka (chap. 4)—

गोपुरमुखेषु नगरप्रतोलीद्वारेषु, गोपुरपरिघान् प्रतोलीद्वारार्गलानि[14] Cf. वासराधिपतिस्तुङ्गप्रतोलीशिखरं शनैः । यत्राधिरुह्य पूर्वाह्णे प्रपूर्णकलशायते ॥ Candraprabhacarıta 2 129, दुर्गसंस्कारमनवरतमन्वतिष्ठत् . निवारिताविज्ञातजननिर्गमप्रवेशाम् अप्रमत्ताप्तपुरुषगुल्मकप्रतिपन्नसकलप्रतोलिरक्षां .... काञ्चिनगरीमकरोत् Tılakamañjarī, कुठारताडितप्रतोलीकपाटनिस्वनानुसारनिपतत् प्रबलपाषाणवर्षाणि... आयोधनानि ıbıd, शृङ्गाणि नूनं मिलितानि यस्य स्वर्गप्रतोली-कपिशीर्षकाणाम् Vıkramānkadevacarıta 9. 105, नागोत्तमसमारूढ सच्छत्रो विशते यथा । तथा प्रतोल्य. कर्तव्या दुर्गे धर्मार्थकामदा· Devīpurāna 72 139, 140, हेमप्राकाररचिता प्रतोली गजमण्डिता ıbıd 93 90, तन्मण्डलं चण्डरुचे शुचं वश्छिनत्तु दैत्यारिपुरप्रतोली Surathotsava 1 25 Cf also प्राकाराद्बहिर्योधलक्षास्तिष्ठन्ति । प्रतोली यावदागत्य मध्येऽचीकथत् द्वा.स्थैः । आगम्यतां जनचतुष्केन सहेति राज्ञा ज्ञापितम् Jınamandana's Kumārapālaprabandha quoted by Dalal ın hıs Introd to Rūpakasatka (G O. S), गन्धर्वकेण उपदिश्यमानसरणिरुत्तरया प्राकारप्रतोलिकया निर्जगाम Tılakamanjarī The word occurs ın ıts Prākrta form ın Koūhala's Līlāvaī ın connectıon wıth the establıshment of a royal camp, and seems to mean 'a gateway' or 'a boundary wall' or 'a partıtion' एत्थुत्तरपुव्वपलोट्टभूमिभाए खिवेह पत्तोली । विच्छिण्णं कीरउ राउलस्स रायंगणुद्देसं (verse 732) In verse 688 पओलिवाल (प्रतोलीपाल) means 'a door-keeper', 'a sentry' प्रतोली occurs ın its Prākrta form also ın Mrcchakatıka, Act VIII पाशाद-बालग्गपदोलिकाए The reference seems to be to a tower (perhaps *gopura*) ın front of the palace where the Śakāra proposes to ımprıson the Ceta Cf Assamese पदुलि 'the front entrance of a compound'

दक्षिणन, verbal noun from प्रदक्षिण. प्रदक्षिणनकृत् 21 97

प्रबन्द्धृता 9. 37, the composıtıon of a commentary or gloss (मद्भाषित-सूत्रपद्धतौ प्रबन्द्धृतास्तु).

प्रभाप्रभु 17 205, the sun.

प्रमापण 19 12, kıllıng Cf प्रमापणनिष्णातै. Haravıjaya 43 58 ' मीञ् हिंसायाम् '

प्रमीला 2 21, closıng of the eyes; sleep (स्वदृशोः ......उदयत्प्रमीलयो.).

14 Dhanañjaya in hıs Nāmamālā (Banaras, 1950) says प्रतोली गोपुराकृतिः. Mahīpa in his Anekārthatılaka (Poona, 1947) gıves मार्ग and प्रतोली among the meanıngs of रथ्या—' रथ्या मार्गे लताभेदे प्रतोल्यां रथसंहतौ '.

प्रलेह 16 86, a kind of broth Nārāyana says सूरणादिद्रव्ययुक्त आद्रकादि-संस्कृततक्रादिनिर्मितो द्रवद्रव्यविशेष..

प्रवर 14 62, the name of a sage said to be a friend of Indra, in पुरश्चकार प्रवरं वरं यमायन् सखायं ददृशे तया स·, where there is an indirect reference also to the usual meaning of the word 'the founder or dean of a gotra', 'one of a group of sages associated with the sage who actually founds a gotra i e a family or a line' Cf. Mādhavācārya on Parāśara (chap 2)—प्रवर गोत्रप्रवर्तकस्य मुनेर्व्यावर्तकमुनिगण इत्यर्थ । तद् यथा—गोत्रप्रवर्तकस्य भरद्वाजस्य व्यावर्तकौ अङ्गिरो-बृहस्पती । अत एवाङ्गिरसबार्हस्पत्यभारद्वाजगोत्रोऽहमिति प्रयुज्यते । With regard to the first meaning, see Harivamśa (Visnuparva 96 54 ff)—ऐरावणमधिष्ठातुं प्रवरं स नियुक्तवान् etc Nīlakantha remarks–प्रवरम् इन्द्रस्य सखायं ब्राह्मणम् Harivamśa represents Pravara as a fighting sage In Pārijātaharanacampū 5 27 ff, he is described as fighting on Indra's side to save the Pārijāta tree—प्रवर प्रवर प्रभाविणामथ शक्रस्य सखा द्विजोत्तम· 5 27

प्रवहानिल 22. 77, 'one of the seven courses of wind said to cause the motion of the planets' (Apte) Here it is personified (प्रवहानिलस्य च्युतो रथाद्वाहनरङ्कुरेषः)

प्रवह्लिका(प्रवल्हिका) 16 102, a riddle(विदग्धबालेङ्गितगुप्तिचातुरीप्रवह्लिकोत्पाटनपाटवे). The Purusakāra comm (13th cent) on Daiva (p 123, T S S) derives the word from बल्ह or वल्ह (वल्हयति) 'to speak', and remarks—'प्रवल्हिका प्रहेलिका' . .भाषाविशेषार्थत्वात् प्रवल्हेः । तथाच बह्वृचब्राह्मणम्—'प्रवल्हिका शंसति । प्रवल्हिकाभिर्वै देवा असुरान् प्रवल्ह्याथैनान-त्यायन्' इति । व्याकृतं चैतत् गोविन्दस्वामिना—"प्रवह्लिका प्रहेलिका: 'विततौ किरणौ द्वौ' इति षडनुष्टुभ । प्रवल्ह्य अनृतं भाषित्वा" इति । The Pravalhikās in question are given in full in Śankhāyana-śrautasūtra 12 22 The earliest use of this word would thus seem to be in Vedic ritual literature Ksīrasvāmin and Hemacandra derive the word as प्रवह्लते (प्रवल्हते) प्राधान्यं भजते प्रवह्लिका (प्रवल्हिका), which hardly gives any meaning The root वल्ह प्राधान्ये is mentioned by Purusakāra, but the latter does not connect it with प्रवल्हिका. Purusakāra says, for instance, यथादौर्गमेव चान्द्रा. । . स एवाह—'बर्ह बल्ह प्राधान्ये ।...... चुरादौ तु भाषार्थौ । बर्हयति बल्हयति' इति । 'वर्ह वल्ह परिभाषणहिंसाछादनेषु' इति च ।

प्रसञ्जित 6, made, brought into being (वर्षासु ऋतौ प्रसञ्जिते)

प्रसृति, in चक्षु प्रसृति. प्रसृति means 'the palm of the hand stretched out and hollowed' (Apte) 'निर्मायचक्षु प्रसृतिचुलुकितम्' 15 82, 'looking at him eagerly with their large eyes' Nārāyana says चक्षूरूपाभ्यां प्रसृतिभ्याम् ...प्रसृतिप्रमाणाभ्यामतिविशालाभ्यां चक्षुर्भ्यां सादरदृष्टं कृत्वा.

Cf 20 11, 12—कराभ्यां पृष्ठगस्तस्या न्यमिमीलदसौ दृशौ।....प्रसृतिभ्यामिवायामं मापयन् प्रेयसीदृशो·॥ Cf also प्रियेण प्रसृतिदृशामनुरागकिंकरेण Mankhaka 11 24.

प्रैयरूपक 5 66, beauty (प्रैयरूपकविशेषनिवेशै). प्रियरूप+वुञ्.

प्लवकुम्भ 2 31, a pitcher used as a support in swimming

फक्किका 2 95, a grammatical proposition, the statement of a grammatical problem(फणिभाषितभाष्यफक्किका). See Notes Cf Prabandhacintāmani—अथ पुरावन्त्या पुरि कश्चिद्विप्र पाणिनिव्याकरणोपाध्यायतां कुर्वाण .. छात्रै फक्किकाव्याख्यानप्रश्नादिभिरुद्वेजित:, p 121 (Simghī ed 1933)

फलभावना 14 7, the acquisition of a result, success (सुपर्वणां हि स्फुटभावना या सा पूर्वरूपं फलभावनाया·). Cāndūpandita says फलभावनाया: फलस्य उत्पत्ते:· Nārāyana says कार्यसिद्धे.

फाणित (n) 18 118, condensed juice of the sugar-cane Occurs in Āpastambadharmasūtra 1 5 17 1.

फालिका, a slice, a piece (मृदुव्यञ्जनमांसफालिकाम् 16 82, ताम्बूलफालिका· 20. 82) Occurs in Yaśastilaka 3 435—यत्रार्द्रार्द्रकफालिभि: परिचित. सद्य:स्नुतोऽसौ रस. ; अर्धराद्धालाबूफलफालिप्रकारम् ibid.

बष्कयणी 16 93, a cow with a full-grown calf (हयद्विषद्बष्कयणीपय:सुतं . .दधि).

बहुकर 19 13, the sun (बहुकरकृतात् प्रात: समार्जनात्). The word here indirectly means also 'a sweeper, a cleaner,' the usual sense

बहुतृण 22 137, (1) worthless (इन्दुं मुखाद्बहुतृणं तव यद् गृणन्ति); (2) abounding in grass In the case of the first meaning, the derivation is बहुतृणमीषदसमाप्तं तृणं, तृणत्वमपि यस्य पूर्णं न सपन्नं, तृणादपि नि·सारमिति यावत् . .'विभाषा सुपो बहुच् पुरस्तात्तु' इति बहुच् Nārāyana Cf Māgha 2 50–लघुर्बहुतृणं नर:. For a similar construction see Haravijaya 45 55—पीलूना खड्गलूनैर्बहु बहुमकरै: कीर्णमन्त: करौघै·, where बहुमकर means 'resembling Makaras.' Alaka quotes विभाषा सुपो बहुच् etc

बहुल 4 63, 21 124, the dark half of a month (बहुल खलु पक्ष: ; बहुलपक्षशितिम्नि).

बालभाव 7 26, (1) a hairy growth, (2) childishness.

बाहुज 12 12, a Kṣatriya.

बिडौजस् 17 111, a name of Indra (तेजसेव बिडौजस:); 16. 36 (स्थितेस्तु नाचालि बिडौजसापि सा); 5 78, 5 24 (विजयस्व बिडौज:) Nārāyana remarks वेवेष्टि विट् व्यापकमोजो यस्य बिडौजा. पृषोदरादित्वाद्वृद्धि:. Used also in 14 35.

बिन्दुच्युतक 104, a kind of word play See Footnote to Trans. The poet says चकास्ति बिन्दुच्युतकातिचातुरी घनाश्रुबिन्दुस्रुतिकैतवात्तव।...,

ससारमात्मना तनोषि ससारमसशयं यत ॥ Cf. सुन्दरि बिन्दुच्युतके तव नैपुण्यं बभूव पुण्येन । शशिमुखि वशीकृताभूद्वंशी मम यत् त्वया त्वरया ॥ Vidagdhamādhava 4 48, तस्मादस्माकमानन्दकन्दली कमलासन। शिरोबिन्दु-वियुक्तेन शुंभिनाङ्कुरितां कुरु ॥ Surathotsava 3 63

बि(वि)रुद (m and n) 11 37, a panegyric, in बिरुदबन्दिन्, a reciter of panegyrics (एतद्भुजाबिरुदबन्दिजया गिरा) The word बिरुदावली occurs in Vikramānkadevacarita 7 65— भृङ्गैर्विश्ववियोगिवर्गदलनोत्तालस्य वैतालिकै, प्रारब्धा बिरुदावलीव पठितुंश्रृङ्गार बन्धोर्मधो Nārāyana explains बिरुद as 'might' (प्रताप). Jinarāja and Malli give प्रतापस्तुति and प्रशस्ति respectively as equivalents The word usually means 'a title of honour' In Śamkaradigvijaya 4 78 (अद्वैतश्रीजयबिरुदघण्टाघणघण) बिरुद is explained by Dhanapati as 'proclamation' बिरुदघण्टाया प्रख्यातिकराया घण्टाया) The word occurs also in the same work (4 41) in the usual sense Dhanapati remarks that it is a देशीयशब्द Cf विरुदं तेऽस्तु श्रीकूर्चालसरस्वती (Prabhāvaka-carita, Mahendrasūriprabandha), प्रतिदिनमेकैकं सूपकारमकृप कृपाणिकया निघ्नन् कोपकालानल इति बिरुदं बभार Prabandhacintāmani, हनूमानिति कस्यचित् कपेरुपरि कोऽयं लोकस्य बिरुदवादबहुमान: Viśvanātha's Saugandhikāharana

ब्रह्माञ्जलि 17 183, the obeisance of a religious student (अपश्यद्यावतो वेदविदां ब्रह्माञ्जलीनसौ). See Manu 2 71— ब्रह्मारम्भेऽवसाने च पादौ ग्राह्यौ गुरो सदा। संहत्य हस्तावध्येयं स हि ब्रह्माञ्जलि. स्मृतः ॥ The feet of a teacher are to be touched before and after studying the Veda, while the hands are to be kept folded while studying the sacred text This is known as Brahmāñjali Cf Śankhasmrti 3 5—अनुज्ञातस्तु गुरुणा ततोऽध्ययनमाचरेत्। कृत्वा ब्रह्माञ्जलि पश्यन् गुरोर्वदनमानत. ॥

भक्तिगन्धि 21 32, one who has only a small measure of devotion (भक्तिगन्धिरमुना हि कर्णः).

भङ्गिनी 18 137, a river

भानुभू 18. 25, 'daughter of the sun', the Yamunā river.

भाविक 19. 1, pertaining to or originating from the emotions, emotional (श्रुतिमधुपदसग्वैदग्धीविभावितभाविक - स्फुटरसभृशाभ्यक्ता वैतालिकै-

जेगिरे गिरः). Cf Māgha 4 33— प्रगीयते सिद्धगणैश्च योषितामुदारमन्ते कलभाविकस्वरै. Mallı explaıns the word as उद्दीपक.

भाषितेशा 11 96, Sarasvatī

भित्त 2 74, a portıon, a pıece (गृहाः शशभृद्भित्तनिरङ्कभित्तय.).

भुजाकम्बु 12 35, a conch bracelet

भुवन 21 64, (1) wateı, (2) the world.

भूतगत्या 9. 159, truthfully (तदखिलमिह भूतं भूतगत्या.... ...अभिलपति स्म स्वात्मदूतत्वतत्त्वम्).

भूतपति 4 55, (1) the sky, (2) Śıva In 11 18 भूतभर्तृ means Śıva.

भूति 21 160, a supernatural power The eıght well-known Bhūtıs of a Yogın are indıı ectly mentıoned ın the verse— मध्ये बद्धाणिमा यत् सगरिममहिमश्रोणिवक्षोजयुग्मा, जाग्रच्चेतोवशित्वा स्मितधृतलघिमा मां प्रतीशित्वमेषि। सूक्तौ प्राकाम्यरम्या दिशि विदिशि यशोलब्धकामावसाया, भूतीरष्टावपीशास्तददित मुदित स्वस्य शिल्पाय तुभ्यम् ॥ The Bhūtıs are अणिमा, महिमा, गरिमा, लघिमा, ईशित्व, वशित्व, प्राकाम्य and कामावसायिता. See Trans Nārāyana explaıns कामावसाय as कामेन स्वेच्छया अप्रतिहतप्रसरोऽवसायो गतिः Cāndūpandıta says यत्र काम इच्छा तत्रैव अवसाय अवसानं यस्या सिद्धौ सा। यत्र कामावसायित्वं कामसिद्धि, यथा भूमौ प्रवेशेच्छायां तत्रावसायः. In certaın lısts प्राप्ति ıs substıtuted for गरिमा, and the भूतिs or सिद्धिs, as they are called, are also somewhat dıfferently explaıned Mārkandeyapurāna 40 31-33 says सूक्ष्मात् सूक्ष्मतमोऽणीयान् शीघ्रत्वं लघिमा गुण। महिमाशेषपूज्यत्वात् प्राप्तिर्नाप्राप्यमस्य यत् ॥ प्राकाम्यमस्य व्यापित्वादीशित्वञ्चेश्वरो यत.। वशित्वाद्वशिमा नाम योगिनः सप्तमो गुण ॥ यत्रेच्छास्थानमप्युक्तं यत्र कामावसायिता। . Sāmkhyatattvakaumudī explaıns nıne Sıddhıs, both गरिमा and प्राप्ति beıng ıncluded (p 44, Jha's Trans and Text, 1896) It explaıns प्राकाम्य as इच्छानभिघात, e g भूमावुन्मज्जति निमज्जति च यथोदके, and कामावसायित्व as सत्यसंकल्पता, येन यथाऽस्य सकल्पो भवति भूतेषु तथैव भूतानि भवन्ति. The eıght Sıddhıs are referred to ın Prabodhacandrodaya 3 22 and explaıned ın detaıl ın the Candrıkā commentary, whıch, however, omıts कामावसायित्व and includes both गरिमा and प्राप्ति.

भोगावलि 10 105, a short descrıptıon ın verse treatıng of pleasant objects lıke a flower garden, the sprıng, the vırtues of a lover etc. It ıs dıvıded ınto small sectıons of eıght or four lınes, called 'skandhas' Vıdyānātha thus defines भोगावली ın hıs Pratāparudrayaśobhūsana He says

आद्यन्तपद्यसंयुक्ता संस्कृतप्राकृतात्मिका ।
अष्टभिर्वा चतुर्भिर्वा वाक्यैः स्कन्धसमन्विता ॥
प्रतिस्कन्धं भिन्नवाक्यरीतिर्देवनृपोचिता ।
सर्वतो देवशब्दादिरेषा भोगावली मता ॥

The comm remarks अत्र भोगोपकरणोद्यानवसन्तनायकगुणादिवर्णनं प्रायेण कर्तव्यम्. This definıtıon ıs found also ın Mandāramarandacampū (Kāvyaprakarana), and expresses the later Alamkāra vıew Hemacandra gıves a sımpler definıtıon (see below) Jonarāja on Mankhaka 6 55 (अनङ्गभोगावलिपाठबन्दी) explaıns the word as उपभोगवर्णना. It ıs enough to note that the word ıs generally used ın the sense of 'a poetıcal composıtıon on a delıghtful subject' Cf राजभवनभूमिषु भोगावलीपाठकेषु Yaśastılaka (chap 2), whereın the phrase ıs explaıned as गीतकार ın the comm , सोत्कण्ठमुत्कण्ठस्य भोगावलीपाठेषु ıbıd (here the expressıon ıs explaıned ın the comm as सुरतक्रीडावचनपठनेषु); and भोगावलीपाठिन· ıbıd (chap 3), explaıned ın the comm as चारणभाटस्य The testımony of Yaśastılaka poınts to the exıstence of a class of men employed by kıngs to recıte भोगावली verses The word occurs also ın Tılakamañjarī— मङ्गलपाठकस्येव . भोगावली ....; ın Vıddhaśālabhañjıkā (Act 4)— श्रृणु नरेन्द्रबन्दिनः कर्पूरखण्डस्य प्रभातभोगावलिम् (ın Prākrta), ın Māgha 5 67—निवेदयन्तश्चेष्टाविशेषमनुजीविजनाय राज्ञाम्। वैतालिका. . .... भोगावली· कलगिरोऽवसरेषु पेठु· ॥ Bhogāvalī ıs used ın the sense of 'panegyrıc' or 'hymn' ın Vemabhūpālacarıta—अस्या. (चण्डिकाया·) पुनरपदानभोगावली वेदाः[15]; and ın Rāghavapāndavīya 1 6— स व· करोतु विघ्नानां वारणं वारणाननः। मदवारिभिरारब्धभोगावलिरिवालिभिः ॥ Cf Ahırbudhnyasamhıtā (Adyar ed.) 29 65, 66—

15 अपदान=अवदान.

तल्लोकवासिन. सर्वे सिद्धगन्धर्वकिन्नराः ।
यक्षा किंपुरुषाश्चैव चारणा. साङ्गनागणा. ॥
वीणावेणुमृदङ्गैश्च वाद्यैस्तालैश्च सर्वश. ।
तस्यापदानचरितगर्भां भोगवलीपरा· ॥

Here the readıng भोगवली ıs a mıstake The varıant तस्यापदानचरितमहाभोगावलीपरा· ıs, I thınk, the correct readıng तस्य refers to Vıṣnu, and भोगावली here means स्तव. Hemacandra says नम. स्तुतिव्रतस्तस्य ग्रन्थो भोगावली भवेत्, and remarks भोग. सुखं तद्धेतुत्वात् भोगाः स्तुतय, तासामावली भोगावली

Bhogāvalī verses or panegyrıcs were recıted on the battlefield by way of encouragıng the soldıers Cf Haravıjaya 44 59— आह्वासताधिरणवर्त्म परस्पर ते भोगावलीभिरुपलक्षितनामधेयाः. The comm. says भोगावली वन्दिना पाठ .

भोजकुल 16 48, the dynasty of the Bhojas who ruled over the country of Vıdarbha or Berar See Bhandarkar—Early Hıstory of the Deccan, p 20 (Thırd ed) In our poem Damayantī's brother Dama ıs called भोजकुलाङ्कुर.

भ्रमणी 3 19, same as भ्रमण (विधे. कदाचिद् भ्रमणीविलासे).

भ्रमरित 2. 103, turned blue (यदतिविमलनीलवेश्मरश्मिभ्रमरितभाः शुचिसौधवस्त्रवल्लि·)

मखमृगव्याध 22. 140, a name of Śiva Lıt Hunter of the Sacrıfice Deer, the reference beıng to the story of Śıva cuttıng off the head of Dakṣa's Sacrıfice when ıt attempted to flee ın the form of a deer Cf Naısadha 4 67–मखमृगस्य यथा दलितं शिरः. See also under तारामृग यज्ञमृगव्याध occurs among the names of Śıva ın the Mahābhārata, Śāntıparva 290 159 (Kumbhakonam ed) and ın Brahmapurāna 40. 78

मणिक (m) 7 75, a jar In 22 146 मणिक and चषक 'a cup' are used Cāṇḍūpandıta remarks— चषकं पानपात्रम् । मणिके हि उदकोदञ्चनार्थं गेटिका भवति.

मणिमन्थ 19. 18, the name of a mountain where rock salt ıs found (मणिमन्थभूधरभवशिलालेह्यैर्यहाचण).

मण्डक 16 107, a kind of thin cake Apte refers to Marathi मांडे. Kāśīkhanda refers to Mandakas mixed with mango juice— सचूतरसमण्डकाः (80 49 of Uttarārdha) Jñānārnava Tantra refers to Mandakas seasoned with sugar and 'wrapped in birch bark' (?)— . .भूर्जत्वङ्मण्डका प्रिये। शर्करालोलिता देवि सूपं मुद्गोद्भवं तथा ॥ 5 20 Abhayatilaka on Dvyāśrayakāvya 3 140 explains मण्डक as पोलिका

मथिन् 11 62, a churning-stick (मन्था नग).

मदिर 9 113, maddening, in मदिराक्षि (voc) Nārāyana says मदयत इति मदिरे उन्मादजनके अक्षिणी यस्यास्तत्सबुद्धिर्हे मदिराक्षि Narahari says मदयतो हर्षयत इति मदिरे etc Nārāyana further says मदिर इत्यत्र 'इषिमदि—' इत्यादिनौणादिक किरच्प्रत्यय । रामायणे—'नार्यो मदिरलोचना' इति. Malli in his gloss on Raghu 8 68 also refers to the Rāmāyana passage and says माद्यत्याभ्यामिति मदिरे अक्षिणी यस्याः. It should, however, be noted that मदिर is the technical name of a kind of mildly frenzied look, of which the following definition occurs in Nātyaśāstra (K S S) 8 79—व्याघूर्णमानमध्या या क्षामान्ताञ्चितलोचना। दृष्टिर्विकसितापाङ्गा मदिरा तरुणे मदे॥ This verse is quoted anonymously by Alaka in his gloss on Haravijaya 26 44 in connection with the expression मदिरेक्षणा Appayadīksita in his comm on Yādavābhyudaya 10 31 (वरस्त्रीर्मदिरेक्षणा) quotes the above verse thus— व्याघूर्णमानतारं च क्षामोपान्तविलोकनम्। चक्षुर्विकसितापाङ्गं मदिरं तरुणे मदे ॥ and says मदिराणि मन्दीकृतानि........ ......इत्युक्तलक्षणानि ईक्षणानि यासां ता·. The word मदिर, though it literally means 'maddening' or 'frenzied', thus refers to rolling and graceful eyes, and denotes, like मुकुल etc, a particular look described in the Nātyaśāstra The expression मदिरेक्षणा, however, often means simply 'fair-eyed' Cāndūpandita says मदिराक्षि निर्मलनेत्रे. The expression मदिरदृश् (f) occurs in Viddhaśālabhañjikā 1 17

मनस्कार 14 84, mental concentration Nārāyana remarks मनस ऐकाग्र्यकर मनस्कारः। चित्तस्यैकाग्र्येण चिन्तनमिच्छाविशेष । 'चित्ताभोगो मनस्कार' इत्यमर· । 'अत· कृकमि—' इति सत्वम् The word means here 'resolution', 'will' (भवन्मनस्कारलवोद्गमेन). Cf निरन्तरयोगोप-

योगनिमग्नमनस्कारेण, पापर्द्धिप्रवृद्धमनस्कार, कुञ्जराजिकूजितजरत्खञ्जनमनस्कारम् Yaśastılaka, सापि प्रव्रजिता तदुपदिष्टेन मनस्कारविधिना ध्यायति स्म Jātakamālā (Harvard ed., p 123), दिदृक्षादत्तदृष्टीना मनस्कारमनीषयो. | सप्रीतिरससतोषं दिशन्तौ देहकान्तित: ॥ Yādavābhyudaya 10 9

मन शिला 15 28, 33, red arsenıc The poet refers to an ornamental dot of red arsenıc on the forehead of the brıde Sımılar uses of मन शिला are referred to ın Vıdagdhamādhava 7 33—मन - शिलातिलकिना भालेन ; ın Kādambarī (Pūrvabhāga)—मन शिलापङ्क-लिखितेन च ...तिलकबिन्दुना विद्योतितललाटपट्टाम्, ın Padmaprābhrtaka, p 19- प्रबाललोलाङ्गुलिना करेण मान.शिलं कन्दुकमुद्वहन्ती (ın चतुर्भाणी). मन - शिला was used also for medicınal purposes Rājanıghantu gıves रोगशिला as one of ıts names and says ....विषनाशनी | भूतावेशभयोन्मादहारिणी वश्यकारिणी ॥

मन्तु (m) 6 110, offence, guılt

मन्दाक्ष (n) 3 61, shame (मन्दाक्षमन्दाक्षरमुद्रमुक्त्वा) , 3 8 (मन्दाक्षलक्ष्या), 22 33 (मन्दाक्षलक्ष्या), 4 122, 14 47

मन्देह 19 41, the Mandeha demons are supposed to attack the rısıng Sun who overcomes them wıth the help of the palmfuls of water offered by worshıppers and consecrated wıth the Gāyatrī formula (इह हि समये मन्देहेषु व्रजन्त्युदवज्रता-मभि रविमुपस्थानोत्क्षिप्ता जलाञ्जलय: किल). Cf 17 94—धर्मसन्देहमन्देहजयभानव.. The story of the Mandehas ıs gıven ın Taıttırīya Āranyaka 2 2 The lıne मन्देहेषु व्रजन्त्युदवज्रताम् . may be compared wıth the statement ın the Āranyaka—गायत्रियाऽभिमन्त्रिता आप ऊर्ध्वं विक्षिपन्ति ता एता आपो वज्रीभूत्वा तानि रक्षांसि मन्देहारुणे द्वीपे प्रक्षिपन्ति Kāśīkhanda (Pūrvārdha) 35 152-3 says गायत्री शिरसा हीना महाव्याहृतिपूर्विकाम् | प्रणवाद्यां जपंस्तिष्ठन् क्षिपेदम्भोऽञ्जलित्रयम् ॥ तेन वज्रोदकेनाशु मन्देहा नाम राक्षसा: | सूर्यारय. प्रलीयन्ते शैला वज्रहता इव ॥

मरिच (n) 18 118, black pepper (मरिचावचूर्णना).

मसार, sapphıre (मसारताराक्षि 9, 104, मसारमालावलितोरणा पुरम् 16. 122). Cf Haravıjaya 5 47 —चन्द्रमसारचितां श्रियम्, ıbıd, 26 22

महाकालफल 22 29, a red fruıt wıth black seeds Cāndūpandıta ives किंपाक as an equıvalent Nārāyana says महाकालस्य ऐन्द्रवारुण्या: फलम्, and refers to a custom of hangıng thıs fruıt on the door of a house to ward off evıl spırıts (गृहोपसर्गनिवारणार्थं गृहद्वारे वृद्धै-

बध्यते). The poet says पक्वं महाकालफलं किलासीत् प्रत्यग्गिरे सानुनि भानुबिम्बम् । भिन्नस्य तस्यैव दृषन्निपाताद्बीजानि जानामितमा तमांसि ॥

महाज्यैष्ठी 15 89, the name of a festival (ताभिर्दृश्यत एष यान् पथि महाज्यैष्ठीमहे मन्महे, यद्दृग्भि. पुरुषोत्तम परिचित. प्राग्मञ्चमञ्चन् कृत).

Śrīharsa refers to the idol of Purusottama, 'going in the streets, occupying a platform, during the Mahājyaisthī festival'. The festival in question is described in Brahmapurāna (chap. 65) and Skandapurāna (Utkalakhanda, chap 29, 31, 32), and mentioned in Padmapurāna (Kriyāyogasāra 18 35). It is stated that on the Mahājyaisthī or the Full Moon day of the month of Jyestha, the idols of Krsna, Subhadrā and Balarāma are placed on a gaily decorated platform (मञ्च), overhung with a canopy, and bathed with perfumed water drawn from a sacred well The idols are carried overnight to the well 'with royal pomp' (राजवत् परिचर्य), and the ceremony of bath takes place in the morning to the accompaniment of music and hymns, after which the holy images are led out in procession towards the south According to Skandapurāna, a mantra called समुद्रज्येष्ठा is used in connection with the bathing ceremony, while Brahmapurāna gives the text of a long hymn in prose beginning with जय जय लोकपाल भक्तरक्षक. The whole ceremony is commonly known as ज्येष्ठस्नान, and takes place in Purusottamaksetra (Puri)

Great religious merit is said to accrue to those who witness the ceremony of bath or the southward procession,[16] and

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16 सुभद्रारामसहितं मञ्चस्थं पुरुषोत्तमम् ।
दृष्ट्वा निरामयं स्थानं यान्ति नास्त्यत्र संशय. ॥
Brahmapurāna 65 58

स्नानदर्शनजं पुण्यं समग्रं भते तु स ।
स्नातं मुरारिं यः पश्येद्व्रजन्तं दक्षिणामुखम् ॥
Skandapurāna (Utkalakhanda) 32 9

Cf the following verse quoted by Nārāyana—

दोलारूढं तु गोविन्दं मञ्चस्थं मधुसूदनम् । रथस्थं वामनं दृष्ट्वा पुनर्जन्म न विद्यते ॥

The festival is nowadays called Snānayātrā, the idols of Jagannātha, Bala-

it is the latter event which the poet has in his mind. While explaining this verse, Nārāyana says that there are separate platforms for Krsna, Balarāma and Subhadrā, and Kṛsna occupies the first one But the abovementioned Purāṇas speak of one platform only

Jinarāja reads महाज्येष्ठी for महाज्यैष्ठी and remarks that the former is the usual form of the word He says ज्येष्ठीत्येव सर्वे पठन्ति व्याख्यान्ति च पूर्ववत्। पुस्तकेषु च तथैव पाठो दृश्यते। मासनामापि ज्येष्ठ इत्येवं वदन्ति. Nārāyana says ज्यैष्ठीति ज्येष्ठानक्षत्रयुक्ता पौर्णमासीति 'नक्षत्रेण युक्तः काल' इत्यणि वृद्धि।.... 'ज्येष्ठी' इति पाठे वृद्ध्यभावश्चिन्त्य। संज्ञापूर्वकस्य विधेरनित्यत्वाद्वृद्ध्यभाव कथंचित् समर्थनीय. Nārāyana quotes the following definition of the Mahājyaisthī day—ऐन्द्रे गुरु शशी चैव प्राजापत्ये रविस्तथा। पूर्णिमा ज्येष्ठमासस्य महाज्यैष्ठीति कीर्तिता ॥ Agnipurāna 121 63 There is a reference to the Mahājyaisthī day in Vidagdhamādhava 2 28- मम राधा निसर्गस्थं प्रतीपमनयन्मनः। महाज्यैष्ठीव सहसा प्रवाहं सौरसैन्धवम्॥ The comm remarks अन्यपूर्णिमाभ्योऽपि तद्दिने समुद्रस्य क्षोभोद्रेकेणोद्वेलत्वे तरङ्गावघातिताया गङ्गायाः स्रोतः परावर्तते

महानट 22 7, a name of Śiva (महानट किं नु ... ..तनोति ....सांप्रतमङ्गहारम्) Cf Vāsavadattā—महानटबाहुनेव बद्धभुजंगाङ्केन.

महाव्रत 17 203, a Vedic rite which involves amorous relations between a religious student and a whore (क्रतौ महाव्रते पश्यन् ब्रह्मचारीत्वरीरतम्) The Mahāvrata takes place at the winter solstice at the end of the Gavāmayana sacrifice which lasted for a year. The sacrificers were required to observe the vow of chastity throughout this period, and the Mahāvrata is supposed to restore the power to return to the householder's life. For this purpose a whore and a Brahmacārin of Magadha are brought together on the sacrificial altar. See Taittirīyasamhitā (Ānandāśrama ed) 7 5 9 This and a further custom of the same type associated with the Mahāvrata are regarded as calculated

rāma and Subhadrā being placed on a platform in an open space within the precinct of the famous temple, for the ceremonial bath in the presence of thousands of pilgrims.

'to promote human fruitfulness', and the Mahāvrata itself, in which Agni and the sun are formally worshipped by the sacrificer, is believed to be 'an attempt to stimulate the sun at the winter solstice both by worship and by magic' Keith—The Vedic Mahāvrata in Transactions of the Third International Congress for the History of Religions, Vol II, p 49

माणवक 7 66, (1) a boy, (2) a kind of pearlstring

माधुकरी 7 104 (पञ्चस्विहास्याङ्घ्रिकरेष्वभिख्याभिक्षाधुना माधुकरीसदृक्षा), a form of begging practised by a religious mendicant restricting himself to three, five or seven households The word occurs also in the form माधूकर. Cf मन सकल्परहितान् गृहांस्त्रीन् सप्त पञ्चकान् । मधुवदाहरणं यत्तु माधूकरमिति स्मृतम् ॥ Uśanas quoted by Mādhavācārya on Parāśara (chap 2) Bhāgavata 11 8 9 says स्तोकं स्तोकं ग्रसेद् ग्रास देहो वर्तेत यावता । गृहानहिंसन्नातिष्ठेद् वृत्तिं माधुकरीं मुनि ॥ Mādhukarī is so called because it resembles the gathering of honey by bees in small quantities Śrīdharasvāmin's explanation of the word in his gloss on the above verse seems to be irrelevant He says यथा मधुकरो विशिष्टगन्धलोभेनैकस्मिन्नेव पद्मे वसन् अस्तमयसमये मुकुलिते तस्मिन् बध्यते एवं मुनिरपि गुणलोभेनैकमेव गृहमाश्रितस्तन्मोहेन बध्यत इति.

मायाजल 10 93, lit artificial water, (1) a kind of artificial colouring or paint applied to jewels Acc to Nārāyaṇa, it is called also पाणिपाद (नैर्मल्यार्थपाणिपादसज्ञकमायाजलप्रक्षेपेण ..). (2) Acc to Jinarāja, it is a layer of gold (स्वर्णपुटिका) applied to the bottom of jewels (3) Acc to Cāṇḍūpaṇḍita and Vidyādhara, it is a kind of lotion for polishing cloths See Notes The first explanation is the most appropriate The presence of मायाजल on jewels is described in the verse as a defect, it seems to have been used as a make-believe.

मालूर 1 94, a Bilva fruit (मालूरफलं पचेलिमम्).

मिहिकारुच् 1 35, the moon (रात्रीमुचं मिहिकारुचं).

मीमांसामांसल 17. 61, in मीमांसामांसलप्रज्ञाः, 'those whose intellect is fattened on the Mīmāmsā philosophy', a term of ridicule.

मीमांसामांसल 'fat with Mīmāmsā' is a satirical expression meaning 'dull', 'fat-witted', 'thick-headed' Cf अहो मन्दस्य मीमांसाश्रमहानि विजृम्भते । मीमांसामांसलं चेत कथमित्थं प्रमाद्यति ॥ Āgamaprāmānya of Yāmunācārya (Lazarus, p 20)

मुखमुद्रा 5 120, silence

मुदिर (m) 11 119, a cloud (मुदिरमण्डनधन्वना).

मुद्रणा 2 51, in सारमुद्रणा 'gist' (सामुद्रकसारमुद्रणा).

मुद्रितकण्ठ 20 37, silent (इति मुद्रितकण्ठेऽस्मिन् सोल्लुण्ठमभिधाय ताम्).

मुनिद्रुम 1 96, the Agastya or Baka tree Cf Yaśastilaka (chap 4)—मुनिद्रुमदलेष्विव सकोचनोचितेषु It is a small tree with large butterfly-shaped flowers with white petals

मुर्मुर 4. 105, तुषानल, a smouldering fire पशुगणानिव मुर्मुरराशिभि पचति Upamitibhavaprapañcā kathā, p 496, प्रियविरहमहोष्मामुर्मुरामङ्गलेखाम् Viddhaśālabhañjikā 3 23, विनिर्मितमुर्मुरोपहारास्विव दुःस्पर्शप्रचारासु . . .इलासु Yaśastilaka (chap 1)

मूकमुद्रा 22 58, silence (केयं तव प्रेयसि मूकमुद्रा)

मृत्स्ना 11 86, mud (in a commendatory sense) (जाम्बूनदं जगति विश्रुतिमेति मृत्स्ना). 'मृदस्तिकन्' 'सस्नौ प्रशंसायाम्' Cf Dvisandhānakāvya 3 7— मृत्स्नाव्यवहार......

मोचा 7 31, the banana plant (त्वचः समुत्तार्य दलानि रीत्या मोचात्वच· पञ्चषपाटनायाम्). Cf Mukundānanda Bhāna— यदेवं मोचारसमुचा वाचा मे चेतश्चोरयसि. The form मोच occurs in Bālarāmāyana 5 48—प्रम्लोचा मोचपाकच्छविः.

यक्षकर्दम 21 7, lit Yaksa mud, a kind of fragrant paste Nala's body is rubbed with Yaksa paste before he takes his bath (यक्षकर्दममृदून्मृदिताङ्गम्). According to Dhanvantarīya Nighantu and Rājanighantu, the ingredients of Yaksakardama are saffron, aloe wood (Aguru), camphor, musk and sandal[17] Nārāyana's quotation from Garudapurāna is to the same effect, except that

17 Rājanighantu states that Yaksakardam is used exclusively by worshippers of Śiva (त्र्यक्षपूजनपरैकगोचर). The statement need not be taken literally

it substitutes Kakkola for saffron. Skandapurāna (Kāśīkhanda 80 44—46) says that the paste is liked by all the gods, and gives the following recipe for its preparation· two parts of musk, two parts of saffron, three parts of sandal, and one of camphor The idol of the Devī is to be smeared with Yaksakardama In Devīpurāna (31 5) we read that the chariot in which the Devī is led out in procession is to be worshipped with various flowers, Yaksakardama, and sandal Agnipurāna (75 50) prescribes Homa or oblations of Yaksakardama in the fire in connection with the ritual of Śiva worship Prānatosinī Tantra (5 3) gives a quotation from a Matsyasūkta, according to which a kind of incense prepared from Yaksa paste (यक्षकर्दमधूप)[18] should be used in the worship of a Śivalinga Padmapurāna (Kriyāyogasāra 12 8) tells us that he who applies the fragrant Yaksa paste to the idol of Hari in the summer attains salvation We hear of Yaksakardama being used in Jaina ritual also We find in Someśvara's Kīrtikaumudī (9 23) that the Kapardiyaksa, a Jaina idol with the head of a bull, is smeared with the Yaksa paste[19] The paste was used also for various secular purposes, of which the reference in our poem is an example We learn from Nalacampū that it was customary to wash the floor of a palace with water mixed with Yaksakardama,[20] and the same work describes the walls of a recreation hall as being sprayed with Yaksakardama[21] Yaśastilaka likewise describes the walls of a palace chamber as being decorated

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18 The Yaksa incense mentioned in Dhanvantarīya Nigh tu (3 121) is different (ललन. शालनिर्यासो यक्षधूमोऽग्निवल्लभः). An incense called यक्षाङ्ग is described in a citation from Bhavisyapurāna in Krtyakalpataru (Vratakānda), p 6 (G O S).

19 स कर्दमैस्तस्य तनुं कपर्दियक्षस्य यक्षोपपदैर्विलिप्य ।

20 यक्षकर्दमाम्बुसिक्तसौधस्कन्ध......, chap 7.

21. यक्षकर्दमाच्छच्छटोच्छोटितपर्यन्तभित्तिभागे......अपराह्णविनोदमण्डपे, chap 7.

subbıa's Note ın the Indıan Hıst Quarterly, June, 1929. As I have poınted out ın a supplementary Note ın the same journal (March, 1931), the word ıs found ın the form जागेश्वर ın Skandapurāna where ıt refers to 'a Śıvalınga made of stone'—तत्र जागेश्वरं लिङ्गं कृत्वाथ विनिवेशितम् । बाल्यादुपलरूपं तद्वर्षवारिविशुद्धितम् ॥ (Māheśvarakhanda, 11 6 of Kumārıkākhanda) Yāgeśvara ıs descrıbed ın Naısadha as a water deıty lyıng ınvısıble ın the waters (जलं चाविश्य दृश्येतरो, यस्यासौ जलदेवता स्फटिकभूर्जागर्ति यागेश्वर). It may be noted ın thıs connectıon that Yāgeśvara ıs not the only form of Śıva to be assocıated wıth the waters. In Mankhaka's Śrīkanthacarıta (3 14) there ıs a reference to the wooden Kapateśvara Śıva, who ıs descrıbed as 'sleepıng' ın the mıdst of waters (दधद्वपु काष्ठमयं जले स्वपिलनुद्गमायेव दृगग्नितेजस). See also Rājānaka Jayaratha's Haracarıtacıntāmanı, chap 14 Jñānārnava Tantra (20 18) also refers to a Śıvalınga abıdıng ın the waters (स्वयंभूबाणलिङ्गं वा वृषशून्यं जलस्थितम्) Lıngapurāna (18 6 of Pūrvārdha) refers to a 'watery phallus' (हेमलिङ्गाय हेमाय वारिलिङ्गाय वाम्भसे । शिवाय शिवलिङ्गाय ॥); and ın another verse descrıbes Śıva as beıng ın the mıdst of waters (संस्थिता-याम्भसा मध्ये 18 11) A sımılar reference ıs found ın Brahmapurāna—सलिलाशयलिङ्गाय युगान्ताय नमो नमः 37 6 Lıngapurāna further descrıbes the ınstallatıon of a Śıvalınga ın the mıdst of waters wıth Vısnu ın the form of a boar under the phallus, and the figure of Brahmā wıth folded hands on one sıde[28] It ıs probable that the Yāgeśvara-lınga was lıkewıse ınstalled amıdst waters, and beıng made of crystal, was ınvısıble as descrıbed ın Śrīharsa's verse There are, however, other references to the Lınga whıch do not mentıon these characterıstıcs The Jāgeśvara (sıc) Lınga ıs mentıoned as

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28 विष्णुं वराहरूपेण लिङ्गस्याधस्त्वधोमुखम् ॥
ब्रह्माणं दक्षिणे तस्य कृताञ्जलिपुटं स्थितम् ।
मध्ये लिङ्गं महाघोरं महाम्भसि च सस्थितम् ॥
कृत्वा भक्त्या प्रतिष्ठाप्य शिवसायुज्यमाप्नुयात् ।
nd of chap 76 of Pūrvabhāga

being installed in a brick temple of Śiva at Camatkārapura, which seems to be in Ānarta (Saurāstra or Kathiawar), in Skandapurāna, Nāgarakhanda, chap 271, verse 272. Another verse (214) refers to it as being swayed in a swing A Jāgeśvara Tīrtha is mentioned in the same Khanda (chap 108 and 109) It may also be noted that while the name Yāgeśvara is extremely rare, references to crystal Śivalingas frequently occur in the Purānas, and are found even in Kāvya literature A crystal phallus of Śiva is mentioned in Vāsavadattā,[29] Daśakumāracarita (1 2), and Navasāhasānkacarita (18. 51). Lingapurāna (chap. 81 of Pūrvabhāga) mentions various Śivalingas made of gold, silver, diverse gems, copper, wood and the like, and says that a crystal phallus is to be worshipped in the month of Phālguna

The word यागेश्वर means literally 'the lord of sacrifices', and it is noteworthy that यज्ञेश्वर which means the same thing is an epithet of Śiva It is true that this epithet is applied also to Visnu, but there are Śaiva texts which emphasise Śiva's suzerainty over sacrifices Śrīkanthabhāsya, for instance says—श्रूयते हि सर्वकर्मणामधिपति· परमेश्वर..... 'गाथपति मेधपति रुद्रं ....।' 'आ वो राजानमध्वरस्य रुद्रम् ।' इत्यादिषु । एतन्मूला स्मृतिरपि परमेश्वरस्य सर्वयज्ञाधिपत्यं वदति .. . (3. 2. 38).

याचितक 7 56, something obtained by begging It is a Smrti term signifying clothing or ornaments borrowed from others for wearing on a festive occasion The poet has this meaning in view—अस्या मुखश्रीप्रतिबिम्बमेव जलाच्च तातान्मुकुराच्च मित्रात् । अभ्यर्थ्य धत्त. खलु पद्मचन्द्रौ विभूषणं याचितकं कदाचित् ॥ Mitāksarā on Yajñavalkya 2. 67 says—विवाहाद्युत्सवेषु वस्त्रालंकारादि याचित्वानीतं याचितम्· Cf. याचितकमण्डनमिव छन्दानुवर्ती परिजन. Yaśastilaka (chap. 4)

युत 19 22, separated (लघुयुताकान्त). Nārāyana says 'युमिश्रणामिश्रणे' क्तः, Cf. Taittirīyasamhitā 1. 7. 13— इन्द्रो अस्मे आराच्चिद्द्वेषः सनुतर्युयोतु· Sāyana explains युयोतु as पृथक्करोतु.

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29. स्फाटिकलिङ्गमिव गगनमहातापसस्य. ....भगवानुडुपतिरुज्जगाम,

यूपद्विप 17 61, a cloth wrapped round the sacrificial post in certain rites The usual form of the word is यूपहस्तिन्, हस्त being explained as 'a measure of length', 'a cubit' See Notes and Extracts Somanātha in his comm on Śāstradīpikā 1 3 3 4 says वाजपेयादौ यूपपरिव्याणशाटकं यूपहस्तिशब्दार्थं .

योगपट्ट 2 78, a cloth worn during meditation (श्रितवप्रावलियोगपट्टया) The word occurs also in 11 18 It is used in Kādambarī (Pūrvabhāga)—एकान्तावलम्बितयोगपट्टिकाम् ... ...गुहाम् . Sūtasamhitā (Jñānayogakhanda) 6 9 says योगपट्टं बहिर्वस्त्रं मृत्खनित्री कृपाणिकाम् । सर्वाङ्गोद्धूलनं तद्वत्त्रिपुण्ड्रं चैव धारयेत्॥ (in connection with the custom of religious mendicants)

योग्या 3 117, practice (योग्यामुपास्ते नु युवां युयुक्षु). Cf विप्रयुक्तवनिताजनचेतोदारणे विरचयन्निव योग्याम् Mankhaka 11 12

यौवत, a multitude of young women दिवोऽपि यौवतै 2 41, सुभगयौवतमौलिमाला 11 90, वीरयौवतत्रुटद्भुजाकम्बु........ 12 35, यौवतविभ्रमोद्भव: 16. 109.

रत्नाचल 12 67, see under रोहण

रसाल 1 89, 2 66, the mango tree रसालवनी 3 46, a mango grove.

राजदन्ता: 7 46, the four frontal teeth (राजौ द्विजानामिह राजदन्ता). Trikāndaśesa says राजदन्तास्तु चत्वारो दशनाना पुर स्थिता . Cf. Śrngāradhanadaśataka (verse 67) —राजन्ते सुतनोर्मनोरमतमास्ते राजदन्ता पुर: (Kāvyamālā, Part XIII).

राजिका 16 73, black mustard. Nārāyana remarks—'रायी' इति कान्यकुब्जभाषायाम्.

राम्भ 17 187, a bamboo staff (यतिहस्तास्थितैस्तस्य राम्भैरारम्भि तर्जना). See Notes

रीढा 17 111, contempt, disrespect (गुरुरीढावलीढ), 17 128 (कृतरीढ.).

रूपक 18 12, a statue From रूप. The meaning of the word has been discussed in I A (1913, p 27) There is, however, no doubt that रूप very often means a 'statue' Kathāsaritsāgara distinguishes between a रूपकृत् and a चित्र त्—

अथागाच्चित्रकृत्तेन पथा रूपकृता सह ।
स स्तम्भं वीक्ष्य सुश्लक्ष्णं तत्र गौरी समालिखत् ।
रूपकारोऽपि शस्त्रेण क्रीडयैवोल्लिलेख ताम् ॥ 37 8, 9

Cf. शालभञ्जिकाद्यनेकनयनानन्दकारिरूपरचनाकलिता . प्रासादा Upamıtıbhavaprapañcā kathā, p 55, सुदारुवत् रूपनिर्माणस्य ıbıd, p 123 The word occurs also ın Naısadha 2 83 where ıt may have the same meanıng, though dıfferently explaıned by the commentators The form रूपक ın the sense of 'an ımage' ıs found ın Tılakamañjarī— उभयतो निरूपितनिरुपमानरतिप्रीतिरूपकम्........कुसुमशरासनम् The word ıs used thrıce ın Udayasundarīkathā— उत्कीर्णलिखितलेपितानतपरूपकोपशोभावत्यन्तर्मण्डपे ; द्वारशाखोपशोभारूपकमात्रम् ; समन्ताद्विपञ्चितानेकस्वरूपाणि रूपकाणि.

रोप, an arrow (रोपशिखी 4 87; चारुरोपैः 8 105).

रोहण 5 125, 12 90 (मणिप्ररोहेण विवृध्य रोहण.), a legendary mountaın located ın Ceylon and supposed to produce jewels at the rumblıng of clouds for the benefit of all comeıs It ıs referred to as रत्नाचल ın 12 67 See also विदूराद्रि The Rohana mountaın ıs mentıoned ın Vāsavadattā— रोहणगिरि सकलगुणरत्नसमूहस्य , ın Udayasundarīkathā—निक्षिप्य भूमावुपर्युपविष्टस्य कृपणस्य वित्तमिति रोहणस्य च मणिचक्रमनादेयमन्यथा भुजबलेनोन्मथ्य रोहणनगेन्द्रं........किं नाम न गृह्णामि ....रत्नसर्वस्वम् p 56, ın Bālarāmāyana 10. 49— जनश्च वाक्सुधासूतिर्मणिसूतिश्च रोहण । नान्यत्र सिंहलद्वीपान्मुक्तासूतिश्च सागरः ॥ and other passages, ın Upamıtıbhavaprapañcā kathā, p 865—खनामि रोहण यावत्पातालतलमुच्चकै and ın Abhınanda's Rāmacarıta 24 26— विभीषणकण कोऽसौ सति रावणरोहणे.

रोहित 7 76, (1) red, rosy, (2) a raınbow appearıng ın a straıght form (रोहति रोहितश्रीः).

क्षण 10 81, see under उद्देश.

ग्नक (n), 15 90, a surety, securıty, baıl. Used also ın 16 61 (तदाप्तिलग्नकम्).

ङ्गिमन् 19 53, beauty. See Notes for varıants Cf Vidagdhamādhava 3 44—लङ्गिमतराङ्गि. Used ın Prākrta Cf Karpūramañjarī 2. 24—पिसुणइ तणुलट्ठीलङ्गिमं चङ्गिमं च. Explained as 'youth, freshness',

लज्जित 18 64 (used as a noun), a bashful act (सभुजिक्रियारम्भविघ्नघनलज्जितैर्जिताम्).

लतावेष्टितक 7 97, a kind of embrace by women (अपि भ्रमीभङ्गिभिरावृताङ्गं वासो लतावेष्टितकप्रवीणम्).

"उपविष्टं प्रियं कान्ता सुतावेष्टयते यदि। तल्लतावेष्टितं ज्ञेयं कामानुभववेदिभि.॥" quoted by Nārāyana

ललाटिका 15 33, a gold chain worn across the forehead (ललाटिकासीमनि चूर्णकुन्तला.. ललाट+कन् by 'कर्णललाटात् कनलंकारे.' Vaijayantī (and not Halāyudha, as stated by Nārāyaṇa) gives पत्रपाश्या as an equivalent Hemacandra does the same Acc to Halāyudha, ललाटिका is an ornamental line painted on the forehead (रचिता ललाटपट्टे ललाटिका कथ्यते रेखा), but this meaning is not applicable here. The word is used in Āryāsaptaśatī in the same sense as in Naisadha—सुतनु ललाटनिवेशितललाटिके (verse 529).

लवणस्यति 19 18, desire to have salt (तुरगसमज ....लवणस्यति).

लसड्डिम्ब (v r ललड्डिम्ब) 22 53, a top (बालेन नक्तंसमयेन मुक्तं रौप्यं लस(ल)ड्डिम्बमिवेन्दुबिम्बम्) See Notes for the variant Nārāyana remarks डिम्बं ललडिम्बमिति वा गौडदेशभाषाया भ्रमरकस्य सञ्ज्ञा। महाराष्ट्रभाषाया कान्यकुब्जभाषायां च 'भवरा' इति सञ्ज्ञा। Īśānadeva says गौडदेशे भ्रमरकस्य 'लाडिम्ब' इति नाम. Cf the Bengali word लाटिम, a top; Assamese लाटुम. The word लडड्डमरु used in Bṛhatkathāmañjarī 9 2 55 (also लडड्डमरुक in 9 1 648) seems to be a corruption of ललड्डमरु—पिशाचशाकिनीयुक्तं लडड्डमरुमण्डलम्. (डमरु is a kind of drum generally used by the Kāpālikas) The word ललड्डिम्ब seems to have been corrupted into डड्डिम्ब, whence लाडिम्ब and लाटिम followed.

लाक्षणिक 10 115, having a secondary significance (साक्षात् सुधांशुर्मुखमेव भैम्या दिवः स्फुटं लाक्षणिक शशाङ्क). See Notes

लिखितपठित 19 36, written and read about, described, known लिखितपठिता राज्ञो दारा कविप्रतिभासु ये, शृणुत शृणुतासूर्यंपश्या.). Cf Anargharāghava 1 31—इक्ष्वाकूणां लिखितपठिता स्वर्धूगण्डपीठक्रीडापत्रप्रकरमकरीपांशुपाल्यं हि वृत्ति. Rucipati remarks that it is a popular expression (लोकोक्तिरियम्)

लेख 13. 49, (used ın plural) gods Cf लेखप्रभु 22. 118; लेखानुजीविन् 11 56.

वट 16. 107, a fried ball of pulse, a kind of dainty Cf क्षीरवट 16. 98, a वट of this kind cooked in milk Nārāyana says क्षीरवटै दुग्धमध्यक्षिप्तैर्माषसाधितैर्वटकाख्यै The word occurs in Kāśīkhanda 80 49 (Uttarārdha)—फेणिका वटकाश्चैव पायसञ्च सशर्करम्, in Jñānārṇava Tantra 5 19—वटक कुङ्कुमाकार. पायसं हेमसंनिभम्, and in Dvyāśrayakāvya of Hemacandra 3 141-माषान् प्रतिसिषेवेऽन्यो वटकानि विषेचितुम्.

वटी 7 79, a small cowrie, an insignificant amount 'जातं वटीमप्यधुना न लब्धुम्,' not worth even a cowrie Nārāyana remarks 'वट. कपर्दे न्यग्रोधे' इति विश्व । 'स्त्री स्यात् काचिन्मृणाल्यादिर्विवक्षापचये यदि' इत्यमरसिंहवचनादल्पो वटो वटी. In 2 88 and 3 88 वराटिका is used in the sense of a cowrie There is a वराटिकासप्तमीव्रत in which any food bought at a price of three cowries should be taken See citation from Bhavisyatpurāna in Krtyakalpataru (Vrata kānda), p 184 (G O S). The form वराट (m) occurs in Naisadha 22 13.

वत्सिमन् 3 55, childishness (धिक् चापले वत्सिमवत्सलत्वं) Nārāyana says वत्सस्य बालस्य भावो वत्सिमा बालत्वम्.

वदावद 19 24, a speaker, in पराङ्क्ववदावद, a slanderer Amara says 'वदो वदावदो वक्ता'.

वरटा 1 135, the female of a swan (नवप्रसूतिर्वरटा तपस्विनी). The word is used in Kāśīkhanda 3 68 (Pūrvārdha)—कण्डूयमाना वरटा स्वचञ्चुपुटकोटिभि. । हंसं कामयमान तु वारयेत् पक्षधूननैः ॥

वरण (m) 2 86, a wall.

वरयति 17 119, choose (भैमी वर सावरद्वरम्).

वरवर्ग 16 55, the members of the bridegroom's party in a marriage

वराटक 7. 18, 11 110, the seed-pod of a lotus flower.

वराटराट् 16 111, 117, the king of Vidarbha or Berar The variant विराटराट् is found in some commentaries.

वर्गणा 10 65, accumulation (इति स्तुवन् हुंकृतिवर्गणाभि).

वर्धकिन् 19 54, a carpenter (वर्धकिना दिव)

वर्धमानक (m) 2 26, an earthen vessel. See under नीराजन.

वर्षोपल 16 100, 'hailstone', a kind of sweetmeat ball (वर्षोपलगोलकावली). Vidyādhara remarks खण्डरचिता गोलकाः कर्पूरवासिता भक्षविशेषा वर्षोपलाः कथ्यन्ते. Īśānadeva says वर्षोपला विरसोला· खण्डनिर्मिताः त एव गोलका . Jinarāja remarks वर्षोपला वरगोलेति भाषया प्रसिद्धाः. See also under चक्रिका.

वलना 3 118, moving turning, (here) making (e g of pictorial designs), same as रचना. 'पत्रावलीना वलना'. Cf Brahmavaivartapurāna (Janmakhanda) 28 96—पत्रावली सुवलितां सुकपोले चकार ह and Yogavāśistha (Utpattiprakarana 28 39, 34 25)—धम्मिल्लवलना. The word is used in the sense of 'movement' in Haravijāya 2 31—नृत्तवलनासु; वलनाकुलषट्पदा ibid 3 47 Cf दैन्यस्त्रीकटाक्षवलना in Yogavāśistha (Utpattiprakarana 48 79)

वाक्पारीण (वाक्पार+ख) 22 140, beyond the range of speech (वाक्पारीणरुचि).

वातकिन् 18. 12, gouty (ध्रुवम्शिरो जरावानकी). Cf Hemacandra's Mahāvīrasvāmistotra—जिन त्वदाज्ञामवमन्यते यः स वातकी नाथ पिशाचकी वा (Kāvyamālā, Part 7).

वामदेव्य 17. 194, the name of a Sāma or Vedic chant, the cult of which involved promiscuous relations with women (कम्रं तत्रोपनम्राया विश्वस्या वीक्ष्य तुष्टवान् । स मम्लौ तं विभाव्याथ वामदेव्याभ्युपासकम् ॥) Nārāyana says वामदेवेन मुनिना दृष्टं ब्रह्मसाम 'कया नश्चित्र—' इत्यादि वामदेव्यं नाम साम तस्य ब्रह्मविद्याया अभ्युपासकम् ...। 'वामदेव्योपासने सर्वा· स्त्रिय. उपसीदन्ति' इति श्रुति. । 'दृष्टं साम' इत्यर्थे वामदेवाड्ड्यड्यौ' इति ड्य . The cult or Vrata of the Vāmadeva Sama is described in Chāndogya Upanisad 2 13, which says न काञ्चन परिहरेत् तद्व्रतम्. Both Śamkara and Ānandagiri take this literally and defend the rite as being prescribed by Śruti. The Vāmadeva cult is personified by Ānandarāyamakhin in his allegorical play Vidyāparinayanam, Act 5— 'इष्टाङ्गलक्षितरतिक्रमशोभितैषा, शृङ्गारिणी विजयते धुरि वामदेव्या । ....हृद्यां च कीर्तिमियमातनुते हि विद्या ॥' ....

कत्वङ्गभूतहिंकारप्रस्तावोद्गीथप्रतिहारनिधनेषु योषिदुपमन्त्रणसहशयनाद्यभेदप्रतिपत्तिरूपेयमङ्गावबद्धोपासना........कस्य वा मनो न हरति ।

वासित 8 77, perfumed (चन्दनवासिता दिक्), 21 119, purified, edified (संप्रज्ञातवासिततम·). Cāndūpandıta says संस्कृततम . Nārāyana says अतितरां संभावितमना

वाह 1 66, a horse, ın वाहवाह 'rıdıng' Vıdyādhara explaıns वाहवाह as 'a horseman'

विकटायित, a flash, a charmıng dısplay कटाक्षरुचिच्छटाना......विकटायितम् 11 40, श्रीकटाक्षविकटायितकोटि· 21 44 In 18 19 विकट means 'beautıful' or 'loud' (किन्नरीविकटगीतिझंकृति) Vıśvaprakāśa says 'विकट सुन्दरे प्रोक्तो विशालविकरालयो '

विघसीकृत 22 118, reduced to dregs (निपीय देवैर्विघसीकृतायां.... ....सुधायाम्) विघस 'the remnant of food' ıs used ın Āryāsaptaśatī—बकविघसपङ्कसारा न चिरात् कावेरि भवितासि , ın Anargharāghava 4 22—प्राक्कवलग्रहस्य विघसीभूतेष्वपि क्षत्रियक्षुद्रेषु क्षुधितश्चिरेण परशु ; ın Sāmbapañcāśıkā (verse 27)—आमावस्यं विघसमिव खे तत्कलाशेषमश्नन्.

विटङ्क 18 24, a dove-cot Nārāyana remarks—विशेषेण टङ्क्यते बध्यते इति विटङ्कम्.

वितायमान 10. 74, beıng spread out, spreadıng (आसीदथर्वा........वितायमाना...........श्रुतिर्यदीयोदररोमरेखा) The word may be derıved from तन् (passıve) whıch takes the forms तन्यते and तायते by 'तनोतेर्यकि '. It may be derıved also from 'तायृ सन्तानपालनयो.'. Cf Bhāgavata 4 1 22—वितायमानयशस (Comm says अप्सर-प्रमुखैर्वितायमानं विस्तार्यमाणं यशो येषा ते), स वाजिमेधेन...........वितायमानेन मरीचिमिश्रै ıbıd 6 13. 21.

विदर 8 38, a cavıty, a slıt (विदरप्रणालीरेखा).

विदुषिब्रुवा 9 43, a woman who calls herself learned (न लज्जसे वा विदुषिब्रुवा कथम्). Nārāyana remarks विदुषी इति ङीप· पचाद्यजन्ते ब्रुवशब्दे परे ' घरूप ' इति ह्रस्वः । पचादिषु ब्रुव इति पाठसामर्थ्यादेव च वचिगुणौ न भवत·. Cf सर्वविद्ब्रुव 21 91, one who pretends to be all-knowıng (त्वय्यशेषविदि जाग्रति शर्व सर्वविद्ब्रुवतया शितिकण्ठ.).

विदूराद्रि, same as रोहण q v घनध्वानजरत्नमेदुर· तथा विदूराद्रि· 12 55 Cf Haravıjaya 16. 25—यस्योत्थिताभिनवरत्नशलाकयेव लक्ष्मीरुर·स्थलविदूरभुवा

विदर्भे. Alaka remarks विदूरो वालवायशैल· । देशविशेष इत्यन्ये । Cf. also Yaśastılaka (chap 3)— रत्नाङ्कुररोमाञ्चकञ्चुकिनि विदूरभूधरे.

विदूषक 10. 57, a critic, an opponent (चार्वाकतासर्वविदूषकेण).

विद्या 1 4, 5 The different branches of learning are referred to as being fourteen and eighteen in number The fourteen sciences are the four Vedas and their six Angas, Mīmāmsā, Nyāya, the Law Books and the Purānas In 1 5 the number is spoken of as being eighteen (अगाहताष्टादशतां) by including Medicine, Military Art, Music and Polity

विनिमे 20 113, to exchange (विनिमीयताम्)

विमति 7 22, a dispute (विधि कलापौ विमतेरगाताम्)

विमान 10 107, an open palanquin carried on men's shoulders (विमानेन सभां विशन्ती). Cf विमानवाहा: 11 23, विमानधुर्या: 13 1 'palanquin bearers' It should be noted that विमान does not mean here 'an aerial car' In the above sense, विमान is the same as कर्णीरथ. Appayadīksita in his comm on Yādavābhyudaya 12 88 remarks— कर्णीरथ प्रवहणं डयनं च समं त्रयमित्यमरकोशव्याख्याने पुंसामंसैरुह्यमान विमा ाख्यो रथ कर्णीरथ इति क्षीरस्वामी. In the printed edition Ksīrasvāmin says कर्णीरथ ...पुंस्कन्धो-मानो रथ. ....डयन्ते विहायसा यान्तीव अनेन (डयनम्) विमाना-ख्यम्. In Jayantavijaya 13 77, 79 the bridegroom comes to the bride's place in a विमान.

विशसन 19. 12, killing (शशविशसनत्रासात्). Cf वैशस (n) 78 slaughter (राजव्रजवैशसात्).

विस्र 22 50, raw smelling (छित्वा शिरोऽस्राणि .. विस्राणि). Cf Anargha-rāghava 4 25—रुधिरवसाविस्रगन्धि. कुठार .

वीरपट्टिका 15 61, a gold band worn by men across the forehead (नलस्य भाले मणिवीरपट्टिका........) Īśānadeva gives तिरुटी as an equivalent Cf. पाटलापटलमभ्युदगच्छद्वीरपट्टघटनाधिललाटम् Mankhaka 12 2,

आलिख्य वीरपट्टे यन्त्रमिदं स्वमस्तकार्पितं कृत्वा ।
युध्यन् त्वर्थिनमपि हत्वा यात्यव्रणाङ्कितो योद्धा ॥

Prapañcasāra Tantra 32 23

Skandapurāna (Visnukhanda) refers to a very similar ornament—कनकपट्टश्च सरत्नं मुकुटे दधौ (8 5 of Venkatācalamāhātmya) Cf also Yaśastilaka 2 224—क्षितिरमण ललाटे पट्टबन्धस्तवास्तु. The comm. explains पट्टबन्ध as मस्तकालंकार.

वीरयते 12 27, act like a hero (इतोऽपि किं वीरयसे न) The form वीरयस्व occurs in Aitareya Brāhmana 12 9 in this sense

वीरहन् 17 197, one who allows the sacrificial fire to die out by neglect (तेनाहश्यन्त वीरघ्ना न तु वीरहणो जना). Ksīrasvāmin and Hemacandra derive the word thus वीरयते वीरोऽग्निस्तमुपेक्षया हन्ति. This explanation does not seem to be correct The word वीरहत्या occurs in Manu 11 41—अग्निहोत्र्यपविध्याग्नीन् ब्राह्मण कामकारत । चान्द्रायणं चरेन्मासं वीरहत्यासमं हि तत् ॥ Kullūka explains वीर as पुत्र, and both he and Medhātithi quote the following Śruti—'वीरहा वा एष देवाना भवति योऽग्निमुद्वासयते' Taittirīyasamhitā 1 5 2. The Śruti is quoted also in Śāmkarabhāsya 3 4 18[30] The word वीर thus means 'a child' and वीरहन् is a child-murderer. He who neglects the Sacred Fire is, according to the above Śruti, the murderer of the child of the gods, i.e. Fire Manu, on the other hand, says that the offence of neglecting the sacrificial fire is as grave as वीरहत्या or child-murder. According to this version, it would seem that a man who failed to maintain the Sacred Fire was relegated to the position of a वीरहन् or child-murderer, and gradually वीरहन् itself came to mean a sinner who allowed the sacrificial fire to become extinct

It may be noted that वीर is frequently used in the sense of पुत्र in Vedic literature See, for instance, Sāyana on Rgveda 10 68 12 (स हि गोभिः सो अश्वै. स वीरेभि·); ibid 10 115. 8 (त्वया सुवीरा द्राघीय आयु· प्रतरं दधाना·) and other passages The word is used in this sense also in the following and other

30 Cf the following Śruti quoted in Mātharavrtti on Sāmkhyakārikā (2)— 'ब्रह्मणे ब्राह्मणमालभेत क्षत्राय राजन्यं......तपसे तस्करं नारकाय वीरहणम्' Vājasaneyisamhitā 30 5; Taittirīya Brāhmana 3. 4 1

passages cited in Kauśikasūtra—वीरान मे प्रततामहा दत्त वीरान् मे ततामहा दत्त वीरान् मे पितरो दत्त पितॄन् वीरो याचति 11 88 25 (in connection with पिण्डपितृयज्ञ), वीर्यं पितृभ्य आहार्षं वीरवन्तो गृहा ममेति 11 89. 12. Keśava in his Paddhati on the same work (4 35) speaks of a वीरकर्म which seems to be the same as गर्भाधान. Similarly, in Pāraskaragrhyasūtra 1 4, in the verse वीरसूर्देवकामा स्योना शन्नो भव द्विपदे शं चतुष्पदे recited during the marriage rites, the word वीरसू is explained as सत्पुत्रजननी in the commentary of Gadādhara Cf Taittirīya Brāhmana 3 8 13 It may be noted that the expression वीरहोम occurs in a citation from Ādityapurāṇa in Krtyakalpataru (Vratakānda), p 167 (G O S) in connection with the Putrasaptamī Vrata performed for obtaining a son The compiler explains वीरहोम as अग्निहोम. Here, too, वीर might very well mean पुत्र.

With regard to वीरहन्, the word is rarely used in its original sense of child-murderer, and found only in the sense of नष्टाग्नि, this being the meaning given by Amara and Hemacandra, and recognised by the Smrtis[31] The word seems, however, to be used in the original sense in the following passages of Lingapurāna— मातृहा पितृहा चैव वीरहा भ्रूणहा तथा (Pūrvabhāga 65 174), गोघ्नश्चैव कृतघ्नश्च वीरहा ब्रह्महा भवेत् (ibid 82 118) The above conclusion is based on the fact that in similar enumerations of crimes found in Padmapurāna (Uttarakhanda) the word बाल is substituted for वीर, e g ब्रह्महा हेमहारी वा बालहा गोघ्न एव च 133 32, भ्रूणहत्या बालहत्या गोहत्या च विशेषत. ibid 75 13 Lingapurāna is a more archaic work than the Padma, and it is very probable that the former uses the older expression

The word वीरहन् is extremely rare in Kāvya literature The expression वीरहत्या is found in Śamkaradigvijaya of Vidyāranya—वीरहत्यामवाप्तोऽसि वह्नीनुद्वास्य यत्नत. 8 26

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31 Cf Vasiṣthasmrti 1 17—सूर्याभिनिर्मुक्तः......वीरहा ब्रह्मोज्झ इत्येनस्विन.; Gautamadharmasūtra 2 6, 15 and Haradatta thereon.

✓वृक्षाधिरूढ 7 97, a kind of embrace by women resembling the climbing of trees by creepers (क्रमोद्गता पीवरताधिजङ्घं वृक्षाधिरूढं विदुषी किमस्या.). 'बाहुभ्यां कण्ठमालिङ्ग्य कामिनी कान्त उत्थिते। अङ्कमारोहते यस्य वृक्षारूढ स उच्यते ॥' quoted by Nārāyana Cf वल्लीपुरन्ध्रिपटलं घटिताभिरामवृक्षाधिरूढकमुपैति परामभिख्याम् Haravijaya 5 33

वृत्तसमाप्तिलिपि 10. 86, lit a circular terminal script, the Visarga (द्विकुण्डली वृत्तसमाप्तिलिप्याः........कार्ये यदीये निरमायि सारैः). Nārāyana takes the word to mean also 'the round circular figures (resembling the Nāgari छ) put at the end of a manuscript'. This is exactly the meaning of the word समाप्तिलिपि used in 16 98 (समाप्तिलिप्येव भुजिक्रियाविधे .. ....वर्तुलया). Nārāyana says समाप्तिसूचिकया छकाररूपपुष्पिकारूपया........ग्रन्थलेखनसमाप्तिपत्रे समाप्तिसूचकं छकारादिवर्तुलमक्षरं क्रियते. In Anargharāghava 6. 70 the Sudarśana wheel of Visnu is called सकलदानवजीवितव्यविद्यासमाप्तिलिपि .

वेशन्त 8 35, 11 54, a pool of water, a small tank

वेष्टक 19 16, in नवेष्टकवेष्टना Trans follows the construction नव + इष्टकवेष्टना. But Cāṇdūpandita construes the expression also as न वेष्टकवेष्टना and explains वेष्टक as a kind of resin used for catching birds He gives चेप as an equivalent See Notes Cāndū's explanation is found also in Īśānadeva and Jinarāja, but the latter two give another very curious meaning of वेष्टक —'latrine'! Jinaraja says वेष्टकस्य वेटउ इति नाम्ना प्रसिद्धस्य हदनस्थानस्य वेष्टना आवरणभित्ति, but he has the good sense to remark तत् जुगुप्सादोषदुष्टत्वादुपेक्ष्यम्.

वैधव 1. 96, relating to the moon (विधु).

वैमानिक 16 129, a god (कुसुमवृष्टीरेष वैमानिकानाम्).

वैलक्ष्य 3 10, shame (वैलक्ष्यहेतोः), 1. 134 (सचित्रवैलक्ष्यकृपं नृपम्). From विलक्ष 'ashamed' used in 11 21, 6 18.

वैश्वस्त्य 15. 55, widowhood, from विश्वस्ता 'a widow'. 'नलात् स्ववैश्वस्त्यमनाप्तुमानता नृपस्त्रियः'.

वैसारिण 9 110, a fish, in वैसारिणकेतन. 'the fish-bannered (god of love)'.

वैहासिक 19 64, a jester (भानुस्ताम्यद्वनरुहवनीकेलिवैहासिकोऽयम्). Cf मृदुमृणालिनीवनविलासवैहासिकस्त्विषां वितपते पतिः Anargharāghava 4, 4, नूनमन्योन्येषा वैहासिका, कपयो दशकण्ठमुल्लुण्ठयन्ति ibid, Act 6.

व्यतिषञ्जन 15 88, joining together, uniting (स्त्रीपुंसव्यतिषञ्जनम्).

व्युत्तिष्ठते 20. 124, oppose, resist, (here) say something in opposition (इति व्युत्तिष्ठमानायां तस्यामूचे नलः प्रियाम्).

शतकोटि (M) 7 79, thunderbolt (कराग्रजाग्रच्छतकोटिरर्थी).

शम्बाकृत 20 83, ploughed twice, (here) doubly pierced (त्वया शम्बाकृतं क्षतम्) Nārāyaṇa says प्रथमं फालकृष्टे क्षेत्रे पुनरपि सीरावदारण तु प्रथमकृतनखक्षतमध्य एव पुनरपि गाढतरं नखक्षतं यदारोपितं तत्........। 'शम्बाकृतं द्वितीयं स्यात्' इति निघण्टु । शम्बाकृतं 'कृञो द्वितीय—' इति डाच् । लक्षणया प्रयोग. । The second ploughing is in a reverse direction Siddhāntakaumudī says शम्बशब्द· प्रतिलोमे. Kāśikā says शम्बाकरोति अनुलोमकृष्टं क्षेत्रं पुन. प्रतिलोमं कृषतीत्यर्थ. Kalāpa (Cal ed) reads सम्ब. Durgasimha remarks सम्बाकरोति पुनस्तिर्यक् कर्षतीत्यर्थ. The word शम्ब is explained also as meaning 'a kind of ploughshare' Abhayatilaka in his commentary on Hemacandra's Dvyāśrayakāvya 19 36 (क्ष्मां....शम्बाकृतबीजाकृतामिव) says शम्बं तिर्यक् कृता शम्बाकृता अनुलोमं कृष्ट्वा पुनस्तिर्यक् कृष्टा इत्यर्थ । अन्ये त्वाहुः शम्बसाधना कृषिरिति शम्बेन हलभेदेन कृष्टेत्यर्थ.

शरोपासन 14 54, archery practice (स्मारी शरोपासनवेदिकेव).

शर्कराचल 21. 154, in दानान्त श्रुतशर्कराचल......, the ceremonial "mountain" of sugar (a heap measuring eight Bhāras) given away by pious donors together with four other smaller "mountains" called Viskambhaparvata Three golden trees are planted on the "mountain", while on the smaller "mountains" are placed idols of Cupid, Kubera and Brahmā as well as a golden image of the Surabhi cow It was customary to give away similar "mountains" of butter, salt, paddy, cotton and sesamum seeds. The Matsyapurāna seems to be the only early work which gives full details about these "mountains", and the relevant chapters of it are quoted in full by Aparārka in his commentary on Yājñavalkya 1 208

शाम्बरी 14, magic; illusion (शाम्बरीशिल्पमलक्षि दिक्षु) The word is from शम्बर, a demon famous for his magical skill Cf. Naisadha 20 130—अम्बुन· शम्बरत्वेन मायैवाविरभूदियम्, also 10. 123— ेव तच्च म्बरजं........In both the examples शम्बर means also 'water'.

शम्बर is used in the sense of 'error', 'delusion' in Yogavāśistha (Sthitiprakarana 47 88) —किमेतस्मिन् महामायाडम्बरे दीर्घशम्बरे where the comm explains दीर्घशम्बरे as दीर्घभ्रमे. The word शाम्बरी occurs in Lingapurāna (27 198 of Uttarārdha) as the name of one of the deities or शक्तिs mentioned in connection with a Tantric rite in which the king undergoes a ceremonial bath for the attainment of victory शाम्बरी and शाम्बरिक are used in the sense of 'magic' and 'magician' respectively in Śivārkamanidīpikā or Śrīkanthabhāsya (3 2 6), Vol II, p 232 —शाम्बरिकदर्शितप्रपञ्चस्य..........शाम्बरीप्रसरणमात्रकालावसायित्वेन च यथाश्चर्यरूपत्वम् etc Cf Mallikāmāruta, Act I—पौष्पेषवी शाम्बरी. The form शाम्बर occurs in Yogavāśistha (Vairāgyaprakarana) 12 12—वत मूढा वयं सर्वे जानाना अपि शाम्बरम् Comm says शाम्बर शम्बरसबन्धि । मायेयमिति भाव .

शारद 9 14, (1) autumnal, (2) able, clever (शिखीव शारद). Narahari and Nārāyana explain the word as निपुण· The latter explains it also as शार+द=हिंसाप्रद 'malevolent' The word means also 'diffident, shy', and this meaning is implied in Naisadha 1 20 See Notes

शिक्षित 20 64, taught (शिक्षितासि मयैव यम्). The verb is used in 17 80—अक्रोधं शिक्षयन्त्यन्यै क्रोधना ये तपोधना.. शिक्ष् 'to learn' is used in 1 73 (मरुत् किमद्यापि न तासु शिक्षते), 1. 77 (तदातिथ्यमशिक्षि शाखिभि.), 4 48 (गुरो कुत स्फुटमशिक्ष्यत दाहवदान्यता) शिक्षण 'learning, practice' is used in 15 26 (चिरशिक्षणै:).

शुष्मन् 17. 168, fire (क्रतुशुष्ममहोष्मभि.). Cf Māgha 14. 22—शुष्मणि........ तैर्हवींषि जुहवांबभूविरे.

शूकशिखा 4. 11, the pointed beard of corn (निविशते यदि शूकशिखा पदे).

श्यैनंपाता 19 12, hawking; hunting Nārāyana says श्येनानां पात. श्येनपात· सोऽस्यां क्रियाया वर्तते श्यैनंपाता मृगयेति 'घञ. सास्या क्रियेति ञ:', 'श्येनतिलस्य पाते ञे ' इति मुम्.

श्रव पत्र 7. 62, an ear-ring (श्रव:पत्रयुगे प्रणालीरेखैव धावत्यभिकर्णकूपम्).

षडभिज्ञ 21. 88, a name of Buddha. The six अभिज्ञाs or supernatural faculties are the power of seeing unseen things, the power of hearing unheard sounds, knowledge of the mind of others,

recollection of previous births, destruction of the sources of human passion (आस्रवक्षय), and miraculous powers in general (ऋद्धि). See Kṣīrasvāmin on Amara 1 14 and Hemacandra in his comm on his Abhidhānacintāmani 2 147 Sarvānanda in his comm on Amarakosa explains the word as meaning 'one who has knowledge of the six Pāramitās' (see above under दानपारमिता). Rāyamukuta mentions both the interpretations, and attributes the latter explanation to a Sarvadhara Nārāyana gives the last two faculties as अविद्यास्मितारागद्वेषाभिनिवेशाख्य-पञ्चक्लेशक्षय and अणिमादिसिद्धि.. Acc to Vidyādhara and Īśānadeva, they are the power of walking in the sky (वियद्गतम्) and the capacity to assume a plurality of forms (कायव्यूहनिर्माणम्).

सकुल्य 16 126, akin, similar (मुकुलकुलसकुल्यै).

सञ्चक 22. 47, 48, a mould (in which the outlines of the thing to be reproduced are inscribed in an inverted fashion) (विधिर्विधत्ते विधुना वधूनां किमाननं काञ्चनसञ्चकेन). Nārāyana says सञ्चके हि निष्पाद्यस्य वस्तुनो निम्नोन्नतभागा विपरीता एवोत्कीर्यन्ते He remarks that the thing is called ठस in the language of Mahārāstra Cāndūpandita on 22 48 explains सञ्चक as मुद्राबिम्ब, while on 22 47 he explains it as बीजक (v r वीचक). Jinarāja gives प्रतिबिम्बक as an equivalent Cf Assamese साँच, a mould, an impression.

सत्प्रतिपक्ष 17 79, one of the fallacies of the Nyāya system (see Appendix I, p 515)

सपत्राकृत 22 25, severely wounded (एण स्मरेणाङ्कमयः सपत्राकृतो भवद्भ्रूयुगधन्वना य). The suffix is डाच् by 'सपत्रनिष्पत्रादतिव्यथने'. Bhattoji says सपत्राकरोति मृगम्। सपुङ्खशरप्रवेशनेन सपत्रं करोतीत्यर्थः. Cf सपत्राकृतशत्रूणां सपराये Kīrtikaumudī 2 4, निष्पत्राऽकुरुतासुरानपि सुरान् मार सपत्राऽकरोत् Vidyāranya's Śamkaradigvijaya 5 84.

सप्ततन्तु 11, 100, a sacrifice (व्यापत् सदाशयविसारितसप्ततन्तुजन्मा जगन्ति यश पटश्च). The word literally means 'that which has seven Tantus', but the meaning of Tantu is not clear Acc to Kṣīrasvāmin, the reference is to the seven metres (सप्तभिः छन्दोभिस्तन्यत इति). Hemacandra says पशुबन्धार्थं सप्त तन्तवोऽत्र सप्ततन्तुः; but he explains the seven Tantus also as the seven varieties

of the Soma sacrifice, and quotes the following definition—यदाह-"अग्निष्टोमादय· सस्थाभेदा: सप्ताऽस्य तन्तव." इति. Malli also explains तन्तु as संस्था in his comm on Māgha 14 6 (सप्ततन्तुमधिगन्तुमिच्छत). Bhānucandra in his comm on Kādambarī (N S. ed 1928, p. 108) says प्रयाजादीनि षडङ्गानि सप्तम प्रधानमिति सप्त तन्तव·. Sāyana in his comm on Rgveda 10 124 I gives two explanations of the word Acc to one, the reference is to the seven varieties of the Soma sacrifice (Agnistoma, Atyagnistoma, Ukthya, Sodaśin, Vājapeya, Atirātra and Aptoryāma) The other explanation is सप्त तन्तवस्तनितार. कर्मणा विस्तारयितार. होत्राद्या. सप्त वषट्कर्तारि. यस्य. The last explanation is the more probable Tantu means here 'one who extends', an organiser, i e. the officiating priest. The word is used in this sense in Bhāgavata 4. 24 37—चातुर्होत्राय तन्तवे, preceeded by नम: पङ्कजनाभाय वासुदेवाय.... (Śrīdhara says चातुर्होत्रं कर्म तस्मै तत्साधनायेत्यर्थ. । कुत तन्तवे तद्विस्तारकाय) The word is used in this sense also in Bhāgavata 3 19 28— नमस्तेऽखिलयज्ञतन्तवे (addressed to the Varāha incarnation of Visnu) Here Tantu clearly means विस्तारक, though the commentator says अखिलयज्ञाना तन्तवे विस्ताराय कारणायेति वा Here, too, it would be more natural to take the word in the same sense as in the other passage सप्ततन्तु thus means 'that which has seven organisers i e priests' The seven priests are enumerated in Taittirīya Āranyaka 3. 5 in connection with the Saptahotrmantra Sāyana remarks होताऽध्वर्युराग्नीध्रो ब्रह्मा प्रस्तोता प्रतिहर्ता उद्गातेति सप्तसंख्याका होमनिष्पादका अत्रोक्ता इत्यय मन्त्र सप्तहोतेत्युच्यते.

In the Naisadha verse in question the word सप्ततन्तु means at first sight 'seven-threaded' (see Footnote to Trans), but the ordinary meaning of तन्तु 'thread' does not seem to have anything to do with a sacrifice Hemacandra, it is true, says in one of his explanations that 'the seven threads' are the cords with which the sacrificial animal is tied, but he does not quote any authority in support of this. In the verse of our poem, the alternative meaning 'seven-threaded' is mere word-play or शब्दच्छल employed for the purpose of

Vırodhābhāsa or Apparent Contradıctıon A sımılar word-play ıs found ın Jānakīharana 6 34 यो धर्मस्य धृत: सप्ततन्तुभि: सगरादिभि.। तन्तु. स एव सम्राजा सम्यगालम्बितस्त्वया ॥

समज्ञा 3 64, fame Nārāyana says समै· सर्वैर्ज्ञायते इति समज्ञा कीर्ति:. For the readıng समाज्ञा see Notes

समर्थना 18 136, compensatıon (e g for an offence) 'नो तदागसि परं समर्थना'

समित् 4 80, 12. 35, battle

सरट 18 148, 16 52, a lızard सरड ın Prākrta Cf Uvāsagadasāo, chap. 2· सरडकयमालियाए

सर्वतोमुख 16 49, water

सर्वस्वार 17 202, a Vedıc sacrıfice ın whıch the sacrıficer commıts suıcıde, usually a man sufferıng from some ıncurable dısease wıth lıttle hope of lıfe Śrīharsā says आननन्द निरीक्ष्यायं पुरे तत्रात्मघातिनम् । सर्वस्वारस्य यज्वानमेनं दृष्ट्वाथ विव्यथे ॥ Varadattasuta Ānartīya remarks ın hıs comm on Śāmkhāyanaśrautasūtra 15 10 1— सर्वस्वारो नामैकाह । स सर्वगायत्रो मरणकामस्य यजमानस्य भवति प्रयोगान्तरे च स्वर्गकामस्य (Hıllebrandt's ed , Vol II, p 311)

संख्य 12 58, battle (सख्यापगमं विना when construed as सख्यादपगमं विना), 5 25, 35, 56 Used mostly ın compounds

संप्रज्ञात 21 119, a kınd of Yogıc medıtatıon or Samādhı, ın whıch the object of medıtatıon remaıns dıstınct, though the mınd ıs absorbed ın ıts contemplatıon, as opposed to the असप्रज्ञात varıety, ın whıch the dıstınctıon between knowledge and ıts object ıs completely oblıterated. Śrīharsa says इत्युदीर्य स हरिं प्रति संप्रज्ञातवासिततम. समपादि. Nārāyana says ध्येयध्यातृभावयुक्त-साकारध्यानसमाधि सप्रज्ञात., संवित्सवेद्यवि शेषेन निराकारस्वप्रकाशपरमानन्द-लक्षणात्मसाम्राज्यध्यानसमाधिरसंप्रज्ञात इति योगशास्त्रम्. The Sampraȷñāta Samādhı ıs called Samāpattı ın the Yogasūtras, and known also as Savıkalpa Samādhi Vācaspatı says ın hıs commentary on Pātañȷala Bhāsya (Samādhıpāda)—तेषु ग्रहीतृग्रहणग्राह्येषु स्थितस्य धारितस्य ध्यानपरिपाकवशादपहतरजस्तमोमलस्य चित्तसत्त्वस्य या तदञ्जनता तदाकारता सा समापत्ति सप्रज्ञातलक्षणो योग उच्यते The varıous modes of संप्रज्ञात-

समाधि are described in the Yogasūtras (Samādhipāda) Śivopādhyāya in his comm on Vijñānabhairava (Kashmir Sanskrit Series) refers to another classification—'हृदीव [बाह्य- देशेऽपि यस्मिन् कस्मिश्च वस्तुनि। समाधिराद्य. सन्मात्रे नामरूपपृथक्स्थित: ॥' इति दृश्यानुविद्धसविकल्पक. समाधि । शब्दानुविद्धं सविकल्पकं समाधिमाह तत्रैव (वाक्यसुधायाम्) 'अखण्डैकरस वस्तु सच्चिदानन्दलक्षणम्। इत्यविच्छिन्नचिन्तेयं समाधिर्मध्यमो भवेत्॥' p 100 The संप्रज्ञातसमाधि is referred to as सबीजयोग by Māgha—मैत्र्यादिचित्तपरिकर्मविदो विधाय क्लेशप्रहाणमिह लब्ध- सबीजयोगा· 4 55

संप्रदान, the recipient of a gift (दानपात्र) स्तुत्यस्तु कल्पविटपी फलसप्रदानं कुर्वन् स एष विबुधान् 11 125, कुर्वद्भिरात्मभवसौरभसंप्रदानं.... चामरमारुतौ- घम् 11. 4.

संभालयति 6 76, hear (विज्ञप्तिमन्त सभय ......संभालयामास). न संभालयति शुकसारिकागणम् Upamitibhavaprapañcā kathā, p 887.

संयत् (f) 12 10, 99, battle (used in loc).

संवर्तिका 8 76, a new leaf of the lotus (स्मरेन्धने वक्षसि तेन दत्ता संवर्तिका शैवलवल्लिचित्रा). Ksīrasvāmin remarks on this word in his comm on Amarakosa— सवर्तयति वेष्टयति सवर्तिका, पद्मादीनां नवोद्भिन्नं दलं शरच्चन्द्रिकाख्यम्. Hemacandra says the same thing, but he reads शरयन्त्रिकाख्यम् The word occurs in Anargharāghava 2. 4, 5— कमलिनीसवर्तिका·, अम्भोजसंवर्तिका., राजीवसवर्तिका 2 70, also in Nāgarāja's Bhāvaśataka (verse 90) संवर्तिका कैतकी, वैयोगी क्रकचद्वयीव सखि मे चित्तं परं कृन्तति (Kāvyamālā, Part IV)

संवावदूक 22 104, extremely similar; having a close resemblance to (मुखेन्दुबिम्बं संवावदूकश्रियमम्बुजानाम्).

संसिसृक्षु 14 21, desirous of embracing (स्वेद: स्वदेहस्य . .ससिसृक्षो).

साधिमन् 9 44, excellence, perfection (नरसाधिमभ्रम:).

साय 22 52, used as a noun for सायम् in सायधूर्त .

सारणी 9. 155, a river, a stream C P. reads सारिणी.

सारव 12. 7, belonging to the Sarayū river (सारवसारवोर्मिज). सरयू+ अण् by निपातन, acc. to Pāṇini 6 4. 174. Cf. Dvisandhānakāvya 1. 12—सारवे ह्रदे.

सांयुगीन 12 56, warlike (भुजभुजगयुगं सांयुगीनं बिभर्ति). संयुग (n), battle, is used in 3 39

सांराविण 19 29, a loud noise, chirping (तटतरुखगश्रेणीसाराविणैः). Nārāyana says समन्ताद्रावाः सांराविणानि 'अभिविधौ भाव इनुण्' इतीनुणन्तात् स्वार्थे 'अणिनुणः' इत्यण्. Cf उत्तालाः टपूतनाप्रभृतयः साराविणं वेते Mālatīmādhava, Act V, जातं रणरणोपेतं सांराविणमितस्ततः Dvisandhānakāvya 9. 1 .

साल 1. 89, a tree (रसालसालः).

सासहि 10 15, perfectly able to bear (महीगौरवसासहिः). From सह+ यङ् by निपातन.

सिचय 7 84, 19 3, cloth. The word occurs in Sāmkhyatattvakaumudī (Kārikā 61)—असूर्यम्पश्या हि कुलवधू ... .प्रमादाद्विगलितसिचयाञ्चला ; in Āryāsaptaśatī (verse 626)—स्पृशति नखैर्न च विलिखति सिचयं गृह्णाति न च विमोचयति and other texts

सितच्छत्र 12. 37, a cobweb (मर्कटकीटकृत्रिमसितच्छत्रीभवत्).

सिता 3 94, sugar. Cf 'कासारं तु सितासारं नैवेद्यं भास्कराय वै' quoted from Bhavisyatpurāna in Krtyakalpataru (Vratakānda), p 125 (G O S) Comm says सितासारः शर्कराबहुलः.

सिद्धरस 9 42, specially treated mercury believed to turn iron into gold (अयसा सिद्धरसस्पृशामपि).

सिद्धार्थ 10 6, mustard seed (यन्त्रस्थसिद्धार्थपदाभिषेकं लब्ध्वाप्यसिद्धार्थममन्यत स्वम्). Cf अविरललग्नगौरसिद्धार्थकप्रकारतया काञ्चनरसखचितामिव......मा ाम् Kādambarī (Pūrvabhāga)

सुधाभूबिम्ब 7 38, the lunar orb The expression is, however, variously explained See Trans and Notes

सुपर्वन् 14 3, 7, a god; 9 44 (विहाय हा वैसुपर्वनायकम्), 4 90, 14 41, 76.

सुरधनु 18 134, 'rainbow', a kind of nail-mark (पयोधरे मत्करः सुरधनुष्करस्तव)

सुरार्चावेश्मन् 21 21, a household temple If अर्चा is taken in the sense of an 'idol', the meaning will be 'a chamber containing the idols of deities'

सुषिर 15, 16, flutes and similar instruments (अवापुरुच्चैः सुषिराणि राणिताम्).

सूत्र 16 15, an indication, a prelude (विशङ्क्य सूत्रं पुरुषायितस्य तद्भविष्यत.).

सूत्रयन्त्र 18. 13, controlling or working by strings (सूत्रयन्त्रजविशिष्टचेष्टया). See Notes. Used as an adj in Yogavāśistha, 'controlled or tied with a string'—सूत्रयन्त्रपतत्रिवत् (Upaśama 15 15).

सूननायक 18 129, the god of love (सूननायकनिदेशविभ्रमैः).

सो 9 140, to bring to an end, to destroy (भ्रान्तिमसाद्मखलु).

सोत्प्रास 20 100 (सोत्प्रासहासिनि), loud, loudly Nārāyana says उत्प्रासेनोच्चैस्त्वेन सह यथा तथा हसति सति Cāndūpaṇḍita explains it as सोल्लुण्ठम् 'mockingly'. Narahari says साभिप्रायम्. Cāndū's explanation is supported by instances like the following–स्वभार्ययाप्यव-ज्ञाताः .. . । उत्प्रास्यमानाः स्वापत्यैस्तरुणीभिस्तिरस्कृता· ॥ Upamitibhavaprapañcā kathā, p 644, उत्प्रासनपरैः षिड्गलोकैः ibid p. 720

सोमसिद्धान्त 10 87, Somasiddhānta is explained by the commentators as Kāpālikadarśana or the doctrine of the Kāpālikas Ksīrasvāmin in his commentary on Amara 2 7 50 quotes some verses in which a Kāpālika is called Somasiddhāntin[32] Somasiddhānta is one of the characters in Krsnamiśra's Prabodhacandrodaya (Act 3), and we get a good idea of its tenets from the latter work.[33] Somasiddhānta is here represented as a Kāpālika who describes himself as a votary of the Mahābhairava form of Śiva The latter is worshipped with human sacrifice, oblations of human flesh are made in the fire, and the worshipper drinks wine from a human skull (3. 13) The Kāpālika boasts of extraordinary magical feats, and it is claimed that his doctrine facilitates the attainment of the eight superhuman powers known as Mahāsiddhis (3. 22). So far as doctrine is concerned, the world, according to the Somasiddhānta, though full of diversities, is identical with Śiva;[34]

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32 ......अथ महाव्रती । कपालि सोमसिद्धान्ती तान्त्रिकः स्याद्विशेषदृक् ॥

33 The Candrikā commentary summarises the main doctrines as सोमसिद्धान्तरहस्य.

34. जगन्मिथो भिन्नमभिन्नमीश्वरात् 3. 12.

and he who has obtaıned salvatıon assumes the form of Śıva and sports wıth a mıstress beautıful lıke Pārvatī (3 16).

Somasıddhānta appears as a character ın another allegorıcal drama, the Vıdyāparınayana of Ānandarāyamakhın, composed ın the first half of the seventeenth century,[35] and here, too, ıt ıs represented by a drunken Kāpālıka Questıoned about hıs ıdea of relıgıon, of heaven and of salvatıon, he replıes that Mahābhaırava, pleased wıth human sacrıfices and wıne, grants the worshıpper Sārūpya or a form sımılar to hıs own, the summum bonum beıng salvatıon wıthout dıscardıng the body[36] As to heaven, ıt ıs a place where all desıres are satısfied and the enjoyment of sensual pleasure unrestrıcted by any lımıt[37] It ıs ınterestıng to note that Somasıddhānta ıs here put on the same level as the Pāñcarātra system The Somasıddhānta personıfied ın the play declares 'Just as we are regarded as vıle heretıcs for ındulgıng ın wıne and flesh ın accordance wıth the Bhaırava scrıptures, although we accept the authorıty of the Vedas, sımılarly, the followers of Pāñcarātra, though they recognıse the authorıty of the Veda, are regarded as Pāsandas for followıng customs contrary to the teachıngs of the Vedas'[38] The followers of Somasıddhānta or the Kāpālıkas would seem to have accepted ın theory at least the Vedas, though theır practıces had nothıng ın common wıth the Vedıc relıgıon

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35 See edıtorıal note ın the N S edıtıon (1930)

36 सार्वज्ञ्यादिसमग्रदिव्यगुणसम्पत्त्या महाभैरव.
सारूप्यं निजमातनोति बलभिद्योग्यं च भाग्यं दिशन् । 4 29
सदेहकैवल्यमिदमेव नः परमपुरु ार्थं ।

37 स्वर्गस्त्वयमेव यदत्र समभिलषितसर्वार्थसिद्धिभिरनियन्त्रिता· कामोपभोगा इति ।

38. वयं यथा भैरवागमानुरोधेन वेदाप्रामाण्यवादिनो वेदविरुद्धमधुमांसादिनिषेवणाभि-
र्वेदबा तया पाषण्डेषु गण्यामहे, तद्वदिमेऽपि पाञ्चरात्रागमानुरोधेन वेदप्रामाण्य-
वादिनो वेदविरुद्धैराचारैः पाषण्डा ए ।।

Somasiddhānta is personified also in Gokulanātha's philosophical drama Amrtodaya written in 1693[39] Vardhamāna, the well-known commentator on Udayana's Nyāyakusumāñjali, is here described as fighting and killing Somasiddhānta,[40] also called Somatantra, the friend of the Cārvāka[41] When Somasiddhānta is put to the sword, his associates or patrons Kāpālika, Nīlalohita, Mahābhairava, Bhūtadāmara, Umā, Maheśvara and others flee from the battle

The word Somasiddhānta means literally 'the doctrine of Soma or Śiva' Soma is frequently used in the sense of Śiva in the Purānas,[42] and Prabodhacandrodaya describes Soma-

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39 See Winternitz-Geschichte, Vol III, p 257

40 See Act 2 'एष परिशिष्टप्रकाशकवथिता बुधो वर्धमान:' etc Pariśistaprakāśa is the name of Vardhamāna's commentary on Udayana's Nyāyaparisista, a commentary on the Nyāyasūtras See G N Kaviraj in S B Studies, Vol III, pp 112 and 134 Pariśistaprakāśa does not refer to the Kusumāñjaliprakāśa of the same writer, as stated by the editor of the N S edition of Amrtodaya (1897)

41 The editor of the N S edition of the play makes the following remark in a footnote (p 29) बौद्धाधिकारटीकायां वादिविनोदे च शंकरमिश्रचरणेरुक्तम् ' सोमसिद्धान्तोऽपि चार्वाकरीत्या संगमनीय ' इति ।

42 Cf Kūrmapurāna—सोम· स दृश्यते देव: सोमो यस्य विभूषणम् ; सोमं सोमार्धभूषणम् (Uparibhāga 31 44, 48) In the same section a hymn to Śiva in eight verses is called सोमाष्टक. Soma is included among the names of Śiva in Sūtasamhitā, chap 33 of Yajñavaibhavakhanda, p 620, Vol II (Ānandāśrama ed) In Visnudharmottarapurāna, the worship of Śiva is associated with सोमाष्टमी—शुक्लपक्षादथारभ्य सोमाष्टम्यां नराधिप । पूजयेत् सोपवासस्तु देवदेवं त्रिलोचनम् ॥ Chap 173 The ceremony in question is called महेश्वराष्टमीव्रत. The following verses are quoted from Lingapurāna by Bhāskararāya in his commentary on Lalitāsahasra nāma, p 69 (N S ed 1927) — समस्तसौम्यवस्तूनां प्रकृतित्वेन विश्रुत: । सोमात्मको बुधैर्देवो महादेव इति स्मृत· ॥ सोमात्मकस्य देवस्य महादेवस्य सूरिभि: । दयिता रोहिणी प्रोक्ता बुधश्चैव शरीरज· ॥ It will be noted that the moon or सोम is one of the eight forms of Śiva

sıddhānta as Pārameśvara (ı e Śaıva) Sıddhānta[43] In one verse of the play the Kāpālıka theory of salvatıon ıs, ın fact, attrıbuted to Śıva[44] Somasıddhānta ıs thus an offshoot of the Śaıva system, and we may ın thıs connectıon refer to an ımportant statement ın Kūrmapurāna, ın whıch Śıva declares that he propounded the holy Pāśupata vow as well as certaın degenerate systems such as Soma, Vāma, Pāśupata (ın ıts ımpure form), Bhaırava and Lāngala[45] It ıs ınterestıng to find that ın one of the verses Śıva ıs called Soma,[46] and there ıs no doubt that the Soma system ıs a degenerate branch of Śaıvısm

Yāmunācārya ın hıs Āgamaprāmānya quotes a verse whıch enumerates four Śaıva systems, namely, Śaıva, Pāśupata, Lāguda, and Saumya, and the latter obvıously refers to the Somasıddhānta we are consıderıng[47] The author quotes also some other verses whıch enumerate four Śaıva sects, namely, Śaıva, Pāśupata, Kālāmukha, and Kāpāla[48] Here the latter

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43 P 119 (N S ed 1924) The Candrıkā commentary remarks कापालिक तन्त्रं पारमेश्वरमिति व्यवहरन्ति वृद्धा .

44. पार्वत्या प्रतिरूपया दयितया सानन्दमालिङ्गितो
मुक्तः क्रीडति चन्द्रचूडवपुरित्यूचे मृडानीपतिः ॥ 3 16

45 अन्यानि चैव शास्त्राणि लोकेऽस्मिन् मोहनानि च ।
वेदवादविरुद्धानि मयैव कथितानि तु ॥
वामं पाशुपतं सोमं ङ्गलञ्चैव भैरवम् ।
असेव्यमेतत् कथितं वेदबाह्यं तथेतरत ॥ Kūrmapurāna (Uparıbhāga) 37. 146-7 Appaya Dīksıta ın hıs commentary on Śrīkanthabhāsya (2 2 38) refers to these verses and says तथाहि कूर्मपुराणे.... .प्रमाणभूतं वैदिकं पाशुपतमुक्त्वा ' वामं पाशुपतं सोमं लागुडं चैव भैरवम् । न सेव्यमेतत् कथितं वेदबाह्यं तथेतरत्' ॥ इति मोहशास्त्ररूपमवैदिकं पाशुपतमन्यत् सकीर्तितम् । Vol II, p. 112.

46 Ibıd. 37. 151.

47 शैव पाशुपतं सौम्यं ागुडञ्च च विधम् ।
तन्त्रभेद समुद्दिष्ट· संकरं न समाचरेत् ॥ P 26 (Benares ed Lazarus)

48 यथा कापालिका कालामुखा पाशुपतास्तथा ।
शैवास्तत्र च कापा ˙ मतमेवं प्रचक्षते ॥ Ibıd p 46.

sect evidently corresponds to the Saumya or the Soma system, while the Kālāmukha sect corresponds to the Lāguda system, because the Kālāmukhas are described in the work as carrying a Laguda or heavy stick[49] The evidence of Yāmunamuni's work is interesting as clearly showing that the Kāpālikas followed the Somasiddhānta or the Soma system It may also be noted that Rāmānuja's classification of the Śaiva sects into Śaiva, Pāśupata, Kāpāla and Kālāmukha in his Śrībhāsya 2 2 35 is based on his teacher's work Āgamaprāmānya The verses quoted by him to illustrate the Kāpālika view[50] have been already quoted by Yāmunamuni, and Rāmānuja reproduces the description of the Kālāmukhas from Āgamaprāmānya

The authorities we have considered so far agree in treating the Somasiddhānta or the Soma system as identical with the Kāpālika doctrine There is, however, at least one text in which the Kāpāla and Soma systems are mentioned separately We find in the Sūtasamhitā belonging to Skandapurāna that the Kāpāla, Pāśupata and Soma systems are referred to separately,[51] which shows that the Soma system was not always regarded as identical with the Kāpāla school In this connection we may also refer to the fact that Gopīnātha in his Samskāraratnamālā[52] quotes some verses dealing with

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49 कालामुखा अपि समस्तशास्त्रप्रतिषिद्धकपालपात्रभोजन...लगुडधारण Ibid P 47 A general description of the Kāpālikas will be found in Bhandarkar—Vaishnavism, Saivism etc I may add that it is stated in Skandapurāna that during the worship of Yogeśvarī, a form of Durgā, the wine offered to the goddess is to be distributed among the Kāpālikas (Prabhāsakhanda, chap 83, Prabhāsaksetramāhātmya)

50 यथाहुः कापालाः—मुद्रिकाषट्कतत्त्वज्ञ परमुद्राविशारद. ।
भगासनस्थमात्मानं ध्यात्वा निर्वाणमृच्छति ॥ etc

51 कापालं लाकु ' चैव तयोर्भेदान् द्विजर्षभाः ।
तथा पाशुपतं सोमं भैरवप्रमुखागमान् ॥ 22, 3, Yajñavaibhavakhanda, p 521, Vol II (Anand-'rama edition)

52 Vol I, p 729 (Ānandāśrama edition).

certain Tantric formulas, and says that they are compiled from a Somasiddhānta and certain other works including the well-known Rudrayāmala Tantra The Somasiddhānta referred to by Gopīnātha is clearly a Tāntric work, but we do not know whether it had anything to do with the Kāpālika system. It may also be mentioned that there is an early Śaiva writer named Somaśambhu who is quoted in Īśānaśivagurudevapaddhati (Kriyāpāda, chap 21), but there is no reason to connect him with the Somasiddhānta

सौत्रामणी 17. 182, a Vedic sacrifice involving the use of wine (मुमुदे मदिरादानं विदन्नेष द्विजन्मन । दृष्ट्वा सौत्रामणीमिष्टिं तं कुर्वन्तमदूयत ॥). सौत्रामणी is so called because one of the gods invoked in this sacrifice is सुत्रामन् or Indra[53] The wine is mixed with sprouts of barley, rice and other herbs, and addressed thus—अश्विभ्यां पच्यस्व सरस्वत्यै पच्यस्वेन्द्राय सुत्राम्णे पच्यस्व Flour made from various plums is one of the oblations offered in this rite, and a bull is sacrificed in honour of Indra A mare is prescribed as the Dakṣiṇā of Sautrāmaṇī (Taittirīyasaṃhitā, Ānandāśrama ed, 1 8 21 and Sāyaṇa thereon) The wine is drunk with the following Mantra—यमश्विना नमुचावासुरे दधि सरस्वत्यसुनोदिन्द्रियाय । इमं तं शुक्रं मधुमन्तमिन्दुं सोमं राजानमिह भक्षयामि ॥ Śāṃkhāyanaśrautasūtra 15 15 Māṭharavṛtti on Sāṃkhyakārikā (2) refers to the drinking of wine in the Sautrāmaṇī sacrifice and to the fact that the priests engage in free conversation with a whore (सौत्रामण्यां सुरापानं रण्डया सह स्वेच्छालापश्च ऋत्विजाम्)

स्तोकक 5 127, the Cātaka bird (स्तोककस्य खलु चञ्चुपुटेन).

स्थानिन्, (1) 19 60, the original form in grammar for which something else is substituted and called आदेश (भण फणिभवशास्त्रे तातङ स्थानिनौ कौ) In the above example तु and हि are the स्थानिन् or original forms, and तातङ् is the आदेश or substitute. For the rule in question see Footnote to Trans (2) 10 135, here the grammatical meaning is implied by pun, and the word is used in the sense of 'original'—किं स्थानिवद्भावमधत्त दुष्टम् ॥ 'why

53 The word is used in Naisadha 15 91—आसुत्राममपासनान्मखभुजाम्

did he retain his original evil nature?" (preceded by स्वं नैषधादेशमहो विधाय) Cf Anargharāghava, Act 4—तपोभिरस्य ब्राह्मणादेशोऽपि स्थानिवद्भावेन क्षत्रकार्यं न जहाति

स्थापत्य 20 138, a chamberlain The form स्थपत्य occurs in Jānakīharana 7 1—स्थपत्यशुद्धान्तजनै परीत।

स्थायुक 12 36, located, situated (कुम्भास्थिकूटावटस्थानस्थायुकमौक्तिक .)

स्पृष्टक 6 35, a kind of light embrace (नलस्पृष्टकमेत्य दृष्टा). It is described as the contact of a man with a woman while passing by her—"यद् योषित समुखमागताया अन्यापदेशाद् व्रजतो नरस्य। गात्रेण गात्र घटते यदेतदालिङ्गनं स्पृष्टकमाहुरार्या ॥" quoted by Nārāyana

स्यन्दन 15 92, see Notes There is a reference to the Moon's chariot, though it is not so well-known as that of the Sun Acc to Visnupurāna (12 1 of 2nd Amśa), the Moon's chariot has three wheels and is drawn by ten white horses.

स्वरितत्व 9 42, connotation, significance (स्वृ—स्वरति+क्त+त्व or स्वर+इतच्+त्व). अयोविकारस्वरितत्व 'the connotation अयोविकार i e अयोविकारशब्दवाच्यत्व'. See Notes Nārāyana explains the word as आक्षिप्तत्व 'inclusion' and says 'स्वर आक्षेपे' इति चौरादिकाददन्तान्निष्ठा अयोविकारे स्वरितत्वम् 'inclusion or reckoning among objects made of iron'

स्वारसिक 3 48, voluntary, spontaneous (विधेरपि स्वारसिक प्रयास· परस्पर योग्यसमागमाय).

हरिण 22 134, (1) white, (2) a deer.

हस्तलेख, sketching practice before producing an object of art (अस्यैव सर्गाय भवत्करस्य सरोजसृष्टिर्मम हस्तलेख. 7 72, हस्तलेखमसृजत खलु जन्मस्थानरेणुकमसौ भवदर्थम् 21 69) Cāndūpandita gives हस्तोलक as an equivalent In 21 69 the word लेखक used in connection with हस्तलेख means 'an artist'

हारिद्र 6 45, 7 13 (हारिद्रभङ्गाय, हारिद्रनिभप्रभा) Nārāyana and Vidyā (on 6 45) explain हारिद्र as 'gold'. Otherwise it is to be derived from हरिद्रा 'turmeric'.

हाहा 2 27, the name of the court singer of Indra (हा हेति गायन् यदशोचि तेन नाम्नापि हाहा हरिगायनोऽभूत्). Some regard the word as a noun,

and others as an Avyaya Mallı remarks 'हाहा खेदे हूहू हर्षे गन्धर्वेऽमू स्वनव्यय' इति विश्व । अव्ययमेव इति श्रीभोजराज । Cf Kauśıkasūtra 7 56 13— हाहाहूहूभ्यां त्वा गन्धर्वाभ्यां परिददामि (ın connectıon wıth Upanayana).

हिमवालुका 2 88, camphor

हुडुक्क 15 17, a kınd of small cymbal

हेमन् 21 34, the Dhattūra plant (हेमनामकतरुप्रसवेन) Words sıgnıfyıng 'gold' have also thıs meanıng Ksīrasvāmın and Hemacandra attrıbute thıs to the belıef that a man who partakes of the fruıt of the Dhattūra plant (Datura stramonıum) sees everythıng golden before hım, and obvıously refer to the ıntoxıcatıng propertıes of the fruıt The fact ıs also mentıoned by the Jaına wrıter Jınadatta Sūrı ın hıs Kālasvarūpakulaka (v 12) composed ın Apabhramśa जो धत्तूरयफुल्लु समुज्जलु पिक्खिवि लग्गउ तित्थु समुज्जलु। जइ सो तसु रसु पियणह इच्छइ ता जगु सव्वु वि सुन्नउ पिच्छइ ॥ Comm says जगत् सर्वं सुवर्णं पश्यति Apabhramśakāvyatrayī (G O S), p 71 Brhannāradīyapurāna (8 110) has a fancıful explanatıon—अहो कनकमाहात्म्यं व्याख्यातुं केन शक्यते । नामसाम्यादहो चित्रं धुस्तूरोऽपि मदप्रदः ॥ In 3 98 Śrīharsa mentıons the उन्मत्त or 'mad', flower, ı e. the flower of the Dhattūra plant, as the favourıte of Śıva It was usual to worshıp Śıva wıth Dhattūra and other flowers, e g ın connectıon wıth the Kālāstamī and other Vratas See Vāmanapurāna quoted ın Krtyakalpataru (Vratakānda), p 262 (G O S), and cıtatıons from Bhavısyatpurāna ın the same work (pp 251, 253, 255) whıch mentıon the Unmatta (ka) flower.

हेलि 2 80, 3 80, 22 13, the sun Cf Yaśastılaka 3 403— हेलि केलिसरोजबन्धु, 'जपन् हेलीति देवस्य नाम भक्त्या पुन पुन' Bhavısyatpurāna quoted ın Krtyakalpataru (op cıt), p 141.

Note The cıtatıons from the Purānas are from the Vangavası edıtıons publıshed ın Calcutta, wıth the followıng exceptıons—Varāhapurāna (Bombay), Brahmapurāna (Ānandāśrama), Mārkandeya (B I) and Vısnudharmottara (Bombay).

BY THE SAME AUTHOR

YAŚASTILAKA AND INDIAN CULTURE

OR

S deva's Yaśastilaka and Aspects f J inis nd ndi Thought nd Culture in the Tenth C tury

Jīvarāja Jaina Granthamālā, No 2

Prof L Renou, Paris University, writes in *Livres Nouveaux*

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Deccan College,
POONA 6.